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"THE NERVOUS WRECK."

At the St. James's.

Farcical Adventure in the Far West, by Owen Davis, Presented by Gilbert Miller at the St. James's Theatre on Wednesday, Sept. 17.

Sally Morgan	Mary Duncan
Henry Williams	Charles Lawrence
Tim	William Foran
Chester Underwood	William Phelps
Jerome Underwood	Albert Andruss
Harriett Underwood	Anne Lee
Andy Nabb	William Bearwald
Mort	J. Elmer Thompson
Dan	George Robinson
Bob Wells	Curtis Cooksey
Jud Morgan	Frank W. Taylor

Humour consists largely of contrast. A Puritan may be funny at home, but he is funnier at St. Bartholomew's Fair, and a cockney in Bagdad cuts a more amusing figure than he would in the Old Kent-road. The best farces are usually about people in incongruous places: the modern Sir Guy de Vere pacing the battlements in evening clothes, or a commonplace business man running a pirate ship. There is nothing funny in the spectacle of one cowboy throwing another cowboy out of the door; but it is, because of some curious kink in the human make-up, distinctly diverting to see a hefty, great fellow thrown outside by a hypochondriac.

This is the reason for the success of Mr. Owen Davis' play, which was presented at the St. James's Theatre on Wednesday last. He has chosen a hero who looks anything but heroic. A bandit with a medicine chest; a dyspeptic who takes his temperature after each act of prowess. Henry Williams was sent out to Arizona in an old Ford in search of health, and with the help of little Sally Morgan, and to the discomfiture of the toughs in Bar M Ranch, he finds it right enough. We meet him first at Black Top Canyon, taking his temperature and wheezing out his complaints to Sally. They are out of gasolene (which, being interpreted, is petrol), and he learns for the first time that she left word at home that she is eloping with him to avoid marrying the Sheriff, one Bob Wells. This further shock to his nervous system sends him feverishly to his medicine chest. Just as they are about to settle down to a chilly night, a huge touring-car hoots its way up the pass and on to the stage. Henry timidly asks for some gasolene, and his mild request is refused by the plutocratic owner of the car; so, without more ado, he holds up the whole party with Sally's pistol (which he had nervously emptied of its bullets a few minutes before).

Having replenished his tank and emptied the air out of the tyres of the other car, he proceeds on his way, and arrives for breakfast at the Bar M ranch. Here he, in turn, is held up—or, at any rate, his car is hidden when the manager of the ranch learns that Sally can cook. Needless to say, the place belongs to the owner of the car, who arrives a little later with the news of a hold-up by eight or nine brigands, and then the fun begins to rage furiously. Sally disguises herself as a cook and Henry removes his enormous goggles, adopts the surname of Ford, and acts as waiter. The Sheriff is telephoned, an account of the bandits is sent to the local paper, there is a fearful lot of excitement in which everybody speaks at once, the dogs bark, and there is more noise than we have heard on the stage. Later the sheriff and Sally's father arrive with a posse of cowboys, and the old Ford is discovered in a shed. The culprits must, therefore, be on the ranch, and, of course, everybody is suspected in turn. Sally puts on a delightfully innocent air and lies sublimely, and all the time Henry is either having a heart attack or flinging cowboys about. When all other methods fail the plutocrat's bright young son conducts a psychological test on modern scientific lines. This is exceedingly funny, for Henry survives the test until the name of Sally Morgan is mentioned, when he drops his plate, and so neatly prepares the way for the closing love scene.

The first act of "The Nervous Wreck" is poor compared with the hilarious fun of the rest of the play, and the American company, handicapped on the first night by the fact that one of the actors had lost his voice a few hours before, had to fight hard to get the house; but the applause at the end was uproarious, and it looks as if the play will be as successful here as it has been in the States. It is certainly a bright, clean, comic entertainment, even if it is a trifle too noisy in places. So much depends on the part of the "Nervous Wreck," and Mr. Charles Lawrence has created a really comic figure as Henry, the pale hero who is always more frightened of the

(Continued at foot of col. 4.)

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THE PARTNERSHIP PLAYERS.

"The Letter of the Law."

Presented by the Partnership Players at the Grand Theatre, Putney Bridge, on Monday, September 22.

Cynthia Ogilvy	Prudence Vanbrugh
Guy Dissington	Brian Gilmour
Gertrude	Georgette de Serville
Miss Grey	Frances Petersen
Edith Ogilvy	Violet Vahbrugh
Rt. Hon. Sir Simon Mallory, G.C.B.	Athole Stewart
Hon. Penlope Foxglove	Marjorie MacLean
Lionel Rivers	George Thirlwell
Lady Ogilvy	Mary Forbes
Cora Lady Rorke	Nancy Price
Sir Edward Tryon, K.C.	J. Smith Wright
Two Junior Counsel	Noel Goodwyn, Eric Hillier
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James Sharman, K.C.	Perceval Clark

The Partnership Players, a co-operative company with Mr. Anthony Ellis as Director, had a hearty reception on Monday evening when they reopened the Grand, Fulham—now known as the Grand Theatre, Putney Bridge—as another of the outlying outposts for presenting the spoken drama.

"The Letter of the Law," except for an over-discursive first act, is a well-constructed example of the type of problem play that was more popular 20 year ago than now. The author presents a strong situation, and works it out satisfactorily, but he does not succeed in interesting us in his characters. We should be more concerned with Mrs. Ogilvy's determination to commit perjury if we could believe that her charming daughter, Cynthia, really had been stupid enough to spend an hour after midnight with a married man in his flat, especially as Guy Dissington was the last word in cads. Nobody could believe that a girl who chose for a friend the modern young rake who drifts into the first act, and whose mother ran a home for rescuing lost girls, went there to eat chocolates! Anyhow, that's the situation, and she is cited as the co-respondent in a divorce case. The only way to save her honour is for Mrs. Ogilvy to swear that Cynthia was in the house at the time, and there is a most effective scene in which the evidence is taken on commission, a clever device to obviate a full-dress court scene. Her evidence is so satisfactory that, as was expected, the case is withdrawn, and Cynthia is able to marry the shadowy young man she really loves. The audience cheered this act of perjury to the echo.

The acting was excellent, and in this respect the Partnership Players have made a magnificent start. If they maintain the standard and get some good plays London should flock to Putney Bridge, as it has done to Hammersmith. Miss Violet Vanbrugh gave a very moving performance as the mother and gripped the full attention of the audience in the finely-written examination scene in the Law Courts. The next best thing in the play was Miss Nancy Price's performance as Lady Rorke, Dissington's wealthy wife. It was a wonderfully clever piece of character acting. Miss Prudence Vanbrugh failed to convince us that Cynthia was quite so stupid or so innocent as the author made her out to be. Mr. Athole Stewart played very firmly the sympathetic, helpful friend of the family; and Mr. Brian Gilmour—who seems doomed to play cads—was satisfactorily odious and parasitical as Guy Dissington. An all too short appearance was made by Miss Mary Forbes, and we look forward to seeing this charming actress in something worthy of her talents. The Law Courts scene was enlivened by some well-observed and cleverly acted studies by Mr. J. Smith Wright, Mr. J. Leslie Frith, and Mr. Perceval Clark.

"The Letter of the Law" was well produced by Mr. Anthony Ellis. At the end Mr. Kenneth Barnes, the author, appeared in response to repeated calls, and Miss Violet Vanbrugh made a delightful little speech.

(Continued from col. 2.)

pistol than the people he holds up. It is a most original and amusing performance. Miss Mary Duncan as Sally Morgan really did look as if she had run away from the Sheriff, and she gave a fresh, delightful piece of acting, being especially good in carrying on the scenes with her father and Bob Wells in the second act. The whole company threw themselves with great spirit into the farce, and there were excellent performances from Mr. Curtis Cooksey (the Sheriff), Mr. Frank W. Taylor (the girl's father), Mr. William Bearwald as the manager of the ranch, Mr. William Phelps as the clever young scientific investigator, and Mr. Albert Andruss as the plutocrat.

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D.P. THEATRE, EASTBOURNE, Nov. 24, Dec. 1, 8, 15, Jan. 19, on.
GAIETY THEATRE, HASTINGS, Nov. 17, Dec. 1, 8, 15.
PLEASURE GARDENS, FOLKESTONE, Nov. 3, 24, Dec. 1, 8, 15.
HIPPODROME, MARGATE, Oct. 13. Now Booking 1925.
THEATRE ROYAL, WORTHING, Nov. 17, Dec. 8 (twice nightly).
COUNTY THEATRE, BEDFORD, Dec. 8, 22, Jan. 19, Feb. 2, 16, April 6, on.
GRAND THEATRE, LUTON, Dec. 29, Jan. 5, 12, 26, Feb. 23, March 23, 30, April 13.
London Representative, O.H., Blackpool.

Apply, 24, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.

This Theatre is playing to consistently good business, average takings for some time being nearly £500 per week, excluding tax. Really first-class shows do satisfactory business, but anything poor is useless. Visited by all the leading stars and No. 1 Companies.

Oct. 20, 27, Nov. 24, also Christmas.

WANTED, First-class Attractions.

A. DOUGLASS,
Winter Gardens, New Brighton.

J. BANNISTER HOWARD'S ISLE OF WIGHT CIRCUIT (34th year).
"A nice little fill-in date."
Last week £413 9s. 1d. (without tax).

WANTED, Good Companies for Autumn, 1925.
Last week of the season this week, "The Beggar's Opera."
First-class recognised London successes need only apply.
J. BANNISTER HOWARD,
Aldwych Theatre, London.

BOROUGH THEATRE, STRATFORD.
WANTED, Special Attractions, Nov. 17.
FRED FREDERICKS.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

MR. GERALD LAWRENCE.
With his Entire London Production, in "MONSIEUR BEAUCAIRE."
WANTED, Nov. 10.
Now Booking Spring and Autumn, 1925.
W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, W.4.

WANTED, Nov. 3, Dec. 8, 15.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

WANTED, First-class Theatres.
"ELIZA COMES TO STAY,"
(11th year of tour.)
Oct. 13 and 27 (North).
Only Vacant Dates until Autumn, 1925.
Mr. and Mrs. Edward Whitty,
"PLUS FOURS,"
Oct. 6, 13, Dec. 8 (North).
A few vacancies for Spring.
THE FREDK. MOUILLOT OFFICES, 7-8, Leicester-place, W.C.2.

Booked at most of the leading theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
No. 1 Company, including Wilfred Shine.

WANTED, Nov. 17 and 24 (to precede the Regent Theatre, London).
A. DOUGLASS,
Winter Gardens, New Brighton.

MISS MADGE HOPE
and Company, in
"THE PICCADILLY PURITAN."
The Comedy Success from the Ambassadors' T., London,
and
"THE MAN FROM TORONTO."
Either or both plays. Once or twice nightly.

WANTED, Oct. 6 (South).
Oct. 27 (South or Midlands).
Nov. 17 (Midlands).
Also Dec. 22 (?), Jan. 5, 19, and 26 (?), in Scotland.
Wire for Oct. 6.
This week Grand Theatre, Woking.
Next, County T., St. Albans.

"IRISH AND PROUD OF IT."
WANTED, Oct. 6.
Wire, JOE O'GORMAN,
Empire, Birmingham.

FREDERICK C. NICHOLS' ENTERPRISES.
"MISS LANCASHIRE, LTD."
WANTED, Monday next.
Monday next.
Wire, RICHARD WEBB,
Eden, Bishop Auckland.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS," West-End Production direct from THE ROYALTY THEATRE.

Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.

WANTED, Oct. 27, Nov. 3, 24.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED,
Spring dates, 1925.

MRS. BRANDON-THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, Nov. 24.
Also Spring, 1925.

SIR CHARLES HAWTREY'S Famous Farcical Comedy.
"THE PRIVATE SECRETARY."
WANTED, Sept. 29, Oct. 20, 27, Nov. 10, 17, 24.
Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

WANTED, next week, Sept. 29, and on.
"THE ROTTERS."
ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, next week, Sept. 29, and on. for Arthur Gibbons and Dennis Eadie's Company.
"AT MRS. BEAM'S."
By C. K. Munro.
Direct from Royalty Theatre, London.
ARTHUR GIBBONS, Royalty Theatre, Dean-street, W.1.

WANTED, No. 1 Theatres and Music Halls only.
EDYTH GOODALL,
Playing her original part, in "WITHIN THE LAW,"
Sept. 29 and Oct. 6, to follow O.H., Manchester.
W. FOSTER HORSFIELD,
C/o Woodward, 21, Panton-street, S.W.1.
Telephone: Regent 689.

CHALMERS MACKEY.
"THE WEARIN' O' THE GREEN."
Musical Comedy Costume Play.
One long scream of laughter.
WANTED, Dec. 1 (Scotland).
Only vacant date this year.
CHALMERS MACKEY,
Rostrevor, Poulton-le-Fylde, Lancs.

WANTED, WANTED,
Monday next.
Monday next.
Also Oct. 13 and 20, to precede and follow T.R., Sunderland.
"NOT LIKELY,"
"NOT LIKELY,"
The exhilarating revue in 5 scenes.
All Star Cast.
Chorus ladies, 5 ft. 4 in., write in.
Wire. Wire. Wire.
STEVENS, King's Th., Newcastle, Staffs.

"KID OF ARIZONA."
"KID OF ARIZONA."
The successful Western musical Novelty Show, in 7 scenes.
WANTED, Oct. 6 and 13.
J. C. CARLYLE,
Boro', Wallsend.
Next, Cambridge, Spennymoor.

WANTED, Monday next,
"MERRY AND BRIGHT."
The Great Cabaret Show.
Printing ready. Wire,
LENNOX, Public Hall, Tickhill, Yorks.

VENTOM SWIFT'S Huge Success.
"HIGH HEELS AND STOCKINGS."
WANTED, Oct. 6 and 27, only vacant dates. Wire, VENTOM SWIFT, Rotunda, Liverpool.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, First-class
Operatic Soprano.
Phenomenal voice
or useless.
FRED KARNO,
27, Shaftesbury-avenue, London, W.1.

WANTED, Short, Robust Character Comedy Actor, accustomed good-class plays; those in or near Manchester preferred; quick study; no callers, please. Photos., lowest terms, and stamped addressed envelope, MANAGER, 36, Vernon-street, Hightown, Manchester.

Once nightly Stock.
WANTED, useful young Versatile Artists, Juv. man, capable light com.; Soubrette Comedian; terms must be low; small hall; those in Newcastle district preferred. SHEPHERD, T.R., Sacriston, Co. Durham.

WANTED, immed., Pianist Entertainer (revue), Vocal Duo, Comedian; no fancy prices. CLAUDE, 51, Bennetts End-lane, Hemel Hempstead.

NEW AGE AMATEUR SOCIETY.
WANTED Known, vacancies for gentlemen (Shakespearean); no subscriptions. Address, SEC., 17, St. George's-rd., S.E.

WANTED, Ladies, train as Dancers, for Troupes, Revues, Cabaret, &c. Apply, FRANK PERRY'S Theatrical Agency and School of Dancing, 145, Wardour-street, W.

WANTED, Very Small Juvenile Girls; must be over 14, height 4 ft. 7 in. or less; must be able to dance; London applications only considered. Write, HEARN, Brooklyn Lodge, Barnes-common.

WANTED, first-class Cabaret Artists, Exhibition Dancers Vocalists, &c. Apply by letter, stating terms, and enclosing photographs, MANAGER, Embassy Club, 5, Queen-street, Edinburgh.

WANTED, to join at once, Useful Man, capable of all lines; must have wardrobe. BECKETT, Tuns Hotel, Bungay, Suffolk.

WANTED, good-looking girls, who can do specialities; good dancers with voices. Instrumentalists, acrobatic dancers, apply at once. SAVOY DIRECTION, 9, St. Martin's-court, Charing Cross-road, W.C.2.

WANTED, Dancing Girls; must be tall, young, and good looking. Apply, Saturday next, between 11 and 1, JEAN BEDINI, 77, New Oxford-street.

WANTED, Children to train for Panto.; must be 14. Apply, ASKEW SCHOOL AND AGENCY, 1, Cheniston-gardens Studios, Kensington, W.8.

WANTED, Chorus Ladies immediately; must be good dancers. Apply, between 11 and 1 to-day, JAMES LESTER, 3, Bedford-st., Strand.

ARTISTS' WANTS.

WANTED, Oct. 1, Revue, Panto., FRANK VICTOR and ETHEL JENNINGS, Baritone, Operatic Soprano. 5, Brooklyn-avenue, Blackpool.

WANTED, Oct. 1, Revue, Panto., FRANK VICTOR, powerful Baritone, featuring "In a Tent," Tower Ballroom for B. Feldman. 5, Brooklyn-avenue, Blackpool.

WANTED, Engagements by Entertainer with Violin, Recitations, and Humorous Tales (evenings in town), for expenses. Apply, H. MORTON, 25, Linthorpe-road, Stamford Hill.

MUSIC HALL ARTISTS WANTED.

WANTED, Young, Promising
Talented Vocalists,
also Comedians
and Comediennes.
Musical Acts.

All must be absolutely phenomenal in their respective lines or useless.

Fullest particulars,
FRED KARNO,
27, Shaftesbury-avenue, London, W.1.

WANTED, Entertainers, who can give "one hour" to children in drawing-room, to write MR. JAMES PORTLAND, Children's Entertainment Expert, 39, Sinclair-road, Kensington, W.14.
Conjuring, Ventriloquism, Punch and Judy, Clowns, Shadowgraphy, Marionettes. Many engagements during winter.

MUSIC HALL ARTISTS' WANTS.

WANTED Known,
BILLY LEE,
the Whirlwind Trumpeter.
Vacant Monday next.
106, Cemetery-road, Beeston, Leeds.

WANTED, Monday next, also Oct. 13, North.
The Beautiful and Brilliant Attraction,
CELLSUS AND COMPANY.
CELLSUS AND COMPANY.
Four Scenes. Four people.
New Illusions. Roaring Comedy.
Featuring the greatest mystery of the age.
"The Indian Rope Trick."
Wire, Borough Theatre, North Shields.

STIRLING'S HUMANIKINS.
Great Comedy Speciality.
WANTED, Oct. 6, and 13.
This, Palace, Ramsgate.
Next, Hippo., Aston.

WANTED Known, THE BRAZILIAN TRIO, Expert Musicians, in their Original Comedy Musical Act, vacant for Variety, Revue, or Panto., Oct. 6, onwards. This, Alhambra, Barnsley. P.A., St. John's House, Shoeburyness, Essex.

WANTED, immediate dates, share or salary. CHARD'S Wonderful Dogs, 15, Moore-street, S. Shore, Blackpool.

PANTOMIME ARTISTS WANTED.

RENEE WRIGHT TRAINING SCHOOL.
WANTED, immed., 8 Juvs. (14) to train for Panto.; audition Sat., 4-5 p.m.
77, New Oxford-st., W.C.

CIRCUS ARTISTS WANTED.

WANTED,
to open Monday next, Sept. 29,
Rope Spinning Acts.
Whip Crackers.
Bucking Mule.
Trick Riders.
Shooting Acts.
Big salaries guaranteed for the right Acts.
Music Hall Tour.
All fares paid after joining.
Wire at once.
State particulars.
POWELL,
Agency,
10, Charing Cross-road, London.

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the Fearless Cossack Rider.
The only real Cossack riding act in existence.
Hippodrome, Great Yarmouth

WANTED Known, ROLLO, in a thrilling and sensational act. Just concluded gala season. At liberty winter season. Coms., Tonge Moor House, Ainsworth-lane, Tonge Moor, Bolton.

WANTED Known,
W. PINDER FAMILY,
At liberty from Oct. 31, for Winter Season, with a number of first-class acts, including Performing Horses, Ponies, and Dogs; Riding Act, 3 Horses and 8 Riders. Dempsey, the world's greatest boxing pony.
Lady Trick Act.
Gentleman Horse Rider.
Lady and Gent Double Horse Act.
Joey, pony, a smart and up-to-date programme.
All letters addressed to W. PINDER, Windridge Cottage, Castle Croft, Finchfield, near Wolverhampton.

JAMES A. POWELL,
First-class Jockey Act Rider.
WANTED Known, at liberty from November on, with a nice horse and fine appearance. Address, Circus, Norbeck, Christiania, Norway.

WANTED Known, AUSTIN and AUSTIN, England's Bandbox Clowns, with first-class entrées and costumes; conclude Saturday second most successful season at Hippodrome, Yarmouth. Return Monday next, Bostock's Royal Italian Circus, Palace, Bordesley, Birmingham, until further notice.

WANTED Known, at liberty for Winter Season,
BIDDALL BROTHERS,
with Double and Single Riding Acts. Also Manage Act or Trick Horse.
All communications to
59, Gt. Moon-street, Stockport.

MUSICIANS WANTED.

WANTED, for Yorkshire town, good Violinist-Conductor, also Pianist, to form small Cinema Orchestra; must be experienced in fitting pictures. Apply, stating salary required, previous engagements, to Box 79, "The Era."

THE PIER PAVILION, COLWYN BAY.
WANTED, Violin-Conductor (must be a good Soloist) with a good repertoire of high-class and popular music for entrees and dances (small orchestra); open at once. Terms, &c., to W. YATES GREGORY.

WANTED, Violin-Leader for cinema; must have brilliant technique, good full tone, and be experienced in high-class work; good salary. Terms and full particulars for six nights and two mats. Box 91, "The Era."

MUSICIANS WANTED.

WANTED, Leader-Violinist to open Oct. 6; first-class player and exp. in high-class music for cinema; evenings only. State age and lowest salary, refs., by letter, to MUSICAL DIRECTOR, 17, Broad-street, Stratford-on-Avon.

WANTED, Leader, Picture House, Boscombe; thoroughly experienced player essential. Apply, stating terms, to M. D.

WANTED, good Violinist-Leader, also Drummer, with tymps. and full effects; M.U. terms; to commence Sept. 29. Age and refs. to MUS. DIRECTOR, P.O.W. Theatre, Grimsby.

WANTED, open immediately, brilliant Violin-Leader, for Trio (own library); four matinées, six evenings, no Sundays; audition required. MANAGER, Electric Theatre, Dorking. 'Phone 123.

WANTED, Leader for East Coast; permanency; must be good. Audition to-day, 1 o'clock. 59, Shepherd's Bush-road, Hammersmith.

WANTED, lady Violiniste, to complete Ladies' Dance Orchestra, high-class Palais, Scotland; open immediately; must be young, attractive, good showgirl, and have tone, technique, rhythm, &c. Wire particulars, M. D., c/o YUILL, 169, Wolfshot-rd., Glasgow.

WANTED, Violin and 'Cello, small cinema, Lancashire; must be good, or useless. Lowest terms, with refs., to DIRECTOR, 7, Crescent-rd., Chorlton-cum-Hardy, Manchester.

WANTED, Violin, 'Cello, other instruments, desiring orchestral practice, coaching and experience, view engagement in cinema. Box 81, "The Era."

WANTED, Violinist; must be well experienced and have big tone. Partics., M. D., Picture House, High-street West, Sunderland.

WANTED Known, Pianiste would like meet Violinist and 'Cello (double Banjo preferred) for practice, view engagement; no amateurs. Box 87, "The Era."

WANTED, Violinist as Leader of Trio; must be able to fit to pictures. Also 'Cellist; matinée and 2 evening performances daily. Reply in both instances, stating lowest terms and earliest commencing date, and send copies of two references to SECRETARY, Kosmos Kinema Co., Tunbridge Wells.

GRAND PALACE CINEMA, ST. ALBANS.
WANTED, to open Oct. 6, BRILLIANT VIOLINIST; must be experienced in first-class varieties and cinema programme. Apply, stating age, refs., and terms for twice-nightly and two matinées, to MUSICAL DIRECTOR.

WANTED, good Orchestral-Violinist, also Drummer with Tymps.; A.M.U. terms. Apply, MUSICAL DIRECTOR, King's Theatre, Kilmarnock.

WANTED, Violin and Piano, to open next Monday; must be brilliant picture players; 5½ hours daily, no Sundays. State terms and experience to CASINO, Herne Bay.

WANTED, lady Trumpet (able to double another instrument); exp. in Jazz work. Full pars., photo, &c., to CHAS. KITCHEN, Princess Theatre, Castleton, Lancs.

WANTED, for high-class continuous Picture House, evenings only, first-class Cornet; must be able to read at sight, otherwise useless. Apply, Box 77, "The Era."

WANTED at once,
for
Big Syncopated Band,
in Revue,
Trumpet (must be good player and young).
Saxophones (all kinds; no fancy prices; long tour).
Audition Wednesday and Thursday 1 o'clock.
Call or write (if writing enclose photo and salary), to
TEDDY MORRIS,
C/o Archie Pitt's Agency,
84, Charing Cross-road.
(opposite Palace Theatre), London, W.

WANTED, Cornet, to start at once; also Leader, to start Oct. 6. Apply, UNIVERSAL MUSIC LIBRARY, 22, Gt. St. Andrew-street, Shaftesbury-avenue, W.C.2.

WANTED, for the Coliseum, East Finchley, soon as possible, evenings only, good Cornet Player; good wages.

WANTED, for high-class continuous Picture House, evenings only, first-class Clarinet, able to double on Saxophone; must be able to read at sight, otherwise useless. Apply, Box 76, "The Era."

WANTED, first-class Clarinet (flat pitch); well experienced in high-class music; audition Wednesday, 2.30 p.m. QUEEN'S HALL CINEMA, Cricklewood, N.W.

WANTED, FOR NORTHERN DANCE BAND, A SOUSAPHONE (DOUBLING PREFERRED); EVENINGS ONLY, NO SUNDAYS. REFS. AND LOWEST TERMS (NOTHING FANCY) TO SMITH, 2, ORCHARD-TERR., UPPER WICKHAM-LANE, WELLING, KENT. MARK ENVELOPES "SOUSAPHONE."

WANTED, lady Saxophonist, soprano or alto, for Musical Act; one able to sing. Letters only. BEAUMONT, 67, Llanover-road, S.E.18.

WANTED, E flat Saxo. for dances; semi-pro. preferred. Audition 8 o'clock p.m. Thursday. 64, Trinity-road, Wood Green, N.22.

WANTED, Tenor Sax. (double Alto); must be willing to rehearse. LIONEL MURRAY, 'Phone, H'smith 2946. 64, Rannoch-rd., W.6.

EXCHANGE CINEMA, GRANTHAM.
WANTED, 'Cellist (lady) for Trio, evenings, 2 afternoons, in Café, 4 to 5. Lowest terms and full particulars to WILL DOLMAN, M.D., Picture House, Grantham.

WANTED, thoroughly experienced 'Cellist; must be proficient in high-class programmes; good soloist; full tone essential; 4½ hours daily, no Sundays. Terms and refs., MUSICAL DIRECTOR, National Electric Theatre, Chatham.

WANTED, 'Cellist; 50 miles from London; open Monday; six days, no Sundays; very comfortable engagement. Lowest terms, ABBOTT, 47, Uxbridge-road. 'Phone, Hammersmith 2578.

WANTED, for high-class continuous Picture House, evenings only, first-class Flautist; must be able to read at sight, otherwise useless. Apply, Box 75, "The Era."

WANTED, Solo Organist for Silver Cinema, Shepherd's Bush. Apply, by letter only, stating experience and terms, to S. O. GOLDSMITH (M.D.), 58, The Lawn, Shepherd's Bush-green, W.

WANTED, Orchestral-Organist (Reed); no Sundays; 4 till 10.30. MANAGER, Apollo Picture Theatre, Wimbledon, S.W.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Park 6327.
'Bus 28, 31, 46, or turee minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED E. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

Music from library of 3,000.
Numbers rehearsed and lent for home study.
CINEMA experience given and engagements provided.
Over 40 members now in good engagements.

VIOLIN Lessons Given (Sauret method).

COMPLETE Orchestras or Individual Artists Provided.

Autumn term now starting. Call for free audition and advice, any morning, 10-1 o'clock.

WANTED, immediately, following instrumentalists for out of London: Mustel-Organist, Clarinet, 'Cellist-Pianist, Bass, Drummer, Tymps and effects; also Violin-Leaders for London.
Call any morning after 10,
W. E. BOYCOTT.

WANTED, immediately, thoroughly experienced lady Orchestral Pianiste, used to high-class music, for cinema in provinces. State lowest terms for six evenings, three matinées, to Box 94, "The Era."

WANTED, Monday, smart lady Orch. Pianiste (standard works, &c.), for Alhambra, Bellshill, Lanarkshire. Apply (age, refs.), MAUDE TRAINER, Bothy, Windermere.

WANTED, first-class Pianist for straight and jazz; also 'Cellist, double Saxophone, and Drummer, for provincial restaurant. Audition in London. Age, terms, and references. Box 93, "The Era."

WANTED, good Pianist or Pianist and Violinist, for small country cinema, to start immediately. PICTUREDROME, Lydd, Kent.

WANTED, open at once, reliable, capable Pianist, for my small hall, the Palace; preference one willing to assist in welfare of hall; comfortable permanent engt. to suitable person; music provided; new piano. Refs., full particulars SCARD, Cinema, Milford Haven, Pembrokeshire.

THEATRE, PAISLEY.
WANTED, first-class and thoroughly experienced Pianist; open Oct. 6 or later; one that can double pref. £3 11s. 6d.; M.U. Full particulars, J. CARTMELL, Musical Director.

PAVILION, TORQUAY.
WANTED, first-class Orchestral-Pianist to play part-time with Winter Orchestra, and part-time with Trio in Café. Particulars as to age, experience, &c., photo. and references (which will be applied for), to ERNEST W. GOSS, Mus. Dir., Pavilion, Torquay.

WANTED, Pianist. Only brilliant and experienced in cinema work, with up-to-date library, need apply. CRICK, Cinema, Southwold.

WANTED, to open Sept. 29, Orchestral Pianist (gent.), for Trio; must be absolutely first class; audition preferred; four hours daily, no Sundays. Apply, stating salary, to MANAGER, Palladium, Epsom.

WANTED, Pianist; must be well experienced in both dance band (syncopated) and lounge work. Full particulars, age, experience, &c., to F. H. JEPSON, 39, Beech-avenue, Blackpool.

WANTED, immed., first-class male Orchestral-Pianist; knowledge of pipe organ preferred, but not essential; 6 evenings, 2 afternoons. Letters only, M.D., Palladium, Wood Green, N.

WANTED, Orchestral Pianist; must be good; permanent engagement, East Coast. Audition to-day, 59, Shepherd's Bush-road, Hammersmith.

WANTED, Pianist-Organist and Violinist, to augment orchestra for week commencing Oct. 6. EMPIRE CINEMA, Staines.

WANTED, tenor Banjo or Banjo, for famous CONRI TAIT BAND; must be smart; sight reader; to play melody and chords, and prepared to play London, Provinces, and Ireland. Apply by letter, Grand Hotel, Harrogate.

WANTED, November, onwards, Banjo and Drummer; must be good readers (double-handed preferred), for dance and lounge work. Age, refs., &c., no fancy prices, F. H. JEPSON, 30, Beech-avenue, Blackpool.

WANTED, first-class Drummer (own tymps., drums, and all effects); well experienced in high-class music. Apply Wednesday, 2.30 p.m., MUS. DIR., Queen's Hall Cinema, Cricklewood, N.W.

WANTED, smart Drummer, to open Oct. 20; permanency to good man. Apply to W. L. ROEDER, Mus. Dir., Pavilion, Barnsley. M.U. men only.

WANTED, Drummer, tymps., glock., effects essential; cinema near London; permanent; 6 nights. Terms, &c., M. D., Box 96, "The Era."

WANTED, first-class Drummer, full kit; pictures and variety; twice nightly. Only those who can open immediately need apply. Terms, references, &c., DARIUS, Avenue Theatre, Sunderland.

WANTED, Drummer, with Tymps. and usual effects; thoroughly experienced; A.M.U. terms; open at once. Full particulars and reference to MANAGER, Grand Opera House, Belfast.

WANTED, Pianist, Violinist, Sax.; experienced dance players; S.W. preferred, but not essential. Box 106, "The Era."

WANTED, immediately, Trio, Violinist, 'Cellist, Pianist, for small cinema; must be good instrumentalists, and used to fitting pictures; hours 6-10.30 nightly, matinée Saturday. Full particulars, references, terms, to FRANK RIDGE, Cinema, Evesham.

WANTED, 'Cellist, Organist, and Relief Pianist, used to high-class programme, or useless; comfortable and permanent job to right people; start Monday next; no fancy salary; 4½ hours daily, 2 hours Sunday. M. D., Picture Theatre, Bridge-street, Maidenhead.

WANTED, lady Musicians, all instruments, for engagement in the North of England. Box 104, "The Era."

WANTED, for Winter Season, leading hotel in Switzerland, first-class Jazz Pianist, Violin, Tenor Saxophone, double Clarinet or Trombone; only good men need apply; state reference. Write, Box 73, "The Era."

MUSICIANS WANTED.

ALL INSTRUMENTALISTS SHOULD TAKE
THE STEPPING STONE TO SUCCESS
BY BEGINNING AT ONCE
AT THE OLD-ESTABLISHED

ORCHESTRAL TRAINING CENTRE,

18, CECIL-COURT, CHARING CROSS-ROAD, W.C.

WANTED KNOWN.

A COURSE OF ORCHESTRAL TRAINING AND POLISHING-UP WILL PREPARE YOU FOR THE COMING GREAT BOOM IN THE MUSICAL PROFESSION.
OUR INSTRUCTORS ARE PRACTICAL AND PAINSTAKING.
UP-TO-DATE METHODS AND CINEMA ARRANGEMENTS A SPECIALITY.
MUSIC LENT FOR HOME STUDIES.
WE HAVE EVERY FACILITY FOR PLACING YOU INTO A GOOD ENGAGEMENT WHEN PROFICIENT.
FREE AUDITIONS. — Every morning (except Sat.), from 10.30 till 12.30, and on Tues. and Thurs. evening, from 5.30 till 8.30.
EXPERIENCED FULL BANDS, QUARTETTES, TRIOS, and SINGLE MUSICIANS SUPPLIED AT SHORTEST NOTICE.
GOOD DEPUTIES ALWAYS ON HAND.

GOOD, EXPERIENCED, AND YOUNG LEADER-VIOLINISTS, SAXOPHONES, BANJOS, TROMBONES, FLUTES, CLARINETS, 'CELLISTS, AND BASSOONS, ARE INVITED TO APPLY FOR AUDITION WEDNESDAY AND THURSDAY MORNING.

THE CINEMA BUREAU.

'Phone, Gerrard 1414.

Reg. L.C.C.

WANTED, brilliant Violin-Leaders with libraries, Pianists, 'Cellists, and Contrabassists to register for Atlantic liners; stains of musicians on board is that of cabin or second class passengers; no uniform worn or ship's articles signed. The Association are now also preparing their arrangements for the Winter Cruises, comprising two World cruises, each of 5 months' duration; four Mediterranean Cruises, each of 3 months' duration; and two West Indian Cruises, each of 2½ months' duration. Applications should now be sent in. Instrumentalists who have previously worked for us please call or write. ALFRED RIESS, National Entertainment Association, 22, Leicester-square, W.C.2.

WANTED, lady Jazz Musicians, Drums, Saxophone, Banjo (double-handed preferred). Those in Manchester district write for audition. Others send full particulars, with photo, to CHAS. KITCHEN, Princess Theatre, Castleton, Lancs. This is for first-class engagement.

WANTED, Girl Instrumentalist, brass and wood wind; must be young and able to dance; for touring revue; London applications only. HEARN, Brooklyn Lodge, Barnes Common.

WANTED, first-class Dance Pianist (latest library), also Leader (good showman), Sax. and Banjo, for dance hall, Midlands; live performers only, other useless. Lowest terms for mats. and evenings, with full particulars, to Box 112, "The Era."

WANTED, Leader-Violinists, 'Cellists, Pianists, Cornet players, Drummers, Rep. Violinists for Yorkshire. Audition at the PICTURE HOUSE, Briggate, Leeds, Friday, Sept. 26, at 11 a.m.

Good opportunity for young musicians abroad.

WANTED Known, Vacancies exist for Wind and String Instrumentalists, over 19 years of age (Violin, 'Cello, Cornet, Clarinet, Piano, Trap Drummer), in the military band or string orchestra of a well-known regiment at present stationed abroad. Double-handed men preferred. All instruments supplied free. Band and orchestra have been continuously engaged for the last four years.
A splendid opportunity for ambitious young musicians who are desirous of doing a short period abroad and returning home with the regiment. Box 711, "The Era."

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic Liners. Audition essential. Also double-handed musicians, Violin, combining E flat Alto Saxophone, flat pitch; 'Cello, combining E flat Alto Saxophone; Clarinet, combining E flat Alto Saxophone; 'Cello, combining Tenor Banjo; Bass, combining Tenor Banjo; Bass, combining Trombone, Flute, E flat Trumpet, Trombone, Drummers, 'Cellists combining Drums, and experienced Dance Leaders. Messrs. C. W. & F. N. BLACK, Music Directors, 37, Schoollane, Liverpool.

WANTED, musicians. Bassoon, Clarinet, Tenor Trombone, and Bass Players, for Regimental Band, stationed at home. Apply by letter, Box 808, c/o HAWKES & SON, Denman-street, Piccadilly-circus, W.1.

WANTED, Musicians; used to Jazz dance work (non-professional); Violinist, Banjo, Saxophone, Drummer; local men preferred. W. F. HURNDALL, King's Hall, London-road.

COUNTY MENTAL HOSPITAL, STAFFORD.
WANTED, Male Attendants (unmarried), immediately. Good Clarinet Player (able to play solo); also good Horn Player. Ex-Army bandsmen preferred. Previous Mental Hospital experience not essential. Wages commence 41s. 6d. weekly, and present bonus 12s. 11d. weekly (total 54s. 5d.), from which 19s. 10d. will be deducted for full week's board, lodging, laundry, &c.; deductions will also be made for pension purposes. Uniform provided.
Applications, stating age, qualifications, &c., to be addressed THE MEDICAL SUPERINTENDENT, County Mental Hospital, Stafford.

WANTED, expd. Violin-Leader, mats. and evenings; £7; 'Cellist, 1 mat., evenings, £4 6s.; Organist (Reed), 1 mat., evenings, £4 5s.; and Tympanist, with bells and full effects, evenings, £4, for cinema; males. State age, when can open, &c., to M. D., 16, Berkeley-ave., Victoria Park, Manchester.

WANTED, Violinists, 'Cellists, Pianists, for provincial cinemas. Refs., terms, &c., ORCHESTRAL AGENCY, 145, Wardour-street, London, W.1.

WANTED, Band of 5, important cinema near Nottingham; open Oct. 6; 6 evenings, 2 matinées; first-class musicians, with library. Apply, with particulars, salary required. REYNOLDS, Palace Cinema, Southall, Middlesex.

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'Phone: Regent 3494.
Sunday and Night 'Phone: Chiswick 1482.
Musical Director, K. A. Van Biene.

WANTED Known, finest Italian Strings. Send P.O. for samples. Violin A, double length, 1s. 'Cello, A, 1s. 4d.; post free. MONTAGNA, 33, St. James'-street, Brighton.

WANTED, double-handed Jazz Musicians, Piano, Banjo, Violin and Drums, for small seaside village; present band here 11 months, and booked up until Easter; must be young, dress well, and refined. Absolute lowest terms to Box 110, "The Era."

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'Phone, Reg. 262.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 960.

WANTED Known, The MOVIES LENDING LIBRARY, extensive up-to-date repertoire; no repeats. Mons. and Thurs., 10 to 1, or app., 88, Notting Hill Gate, W. (over Lyons).

WANTED Known, Hampstead Studios. First-class tuition. Violin, Piano, Harmony. Pupils prepared for engagements. Join our Orchestral Classes. 12, Willow-road.

WANTED Known, extensive Orchestral Music Lending Library, for cinemas; moderate terms. R. S., 6, Cumberland-mansions, West End-lane, Hampstead, N.W.

WANTED Known, The APOLLO ORCHESTRAL AND CONCERT AGENCY are commencing on Oct. 6 next, a new series of orchestral classes, under the personal supervision of Mr. K. A. Van Biene (son of the late famous 'cellist). The training will be for general orchestral and dance work. Musicians in the elementary stage enquire for particulars and terms. Victory House, Leicester-square, W.C.2. 'Phone, Regent 3494. Night 'Phone, Chiswick 1482.

MUSICIANS' WANTS.

WANTED, CHANGE BY CONDUCTOR (VIOLINIST); LATE STOLL (TYNE) THEATRE; WITH OR WITHOUT OWN ORCHESTRA; NUMEROUS REFS.; LARGE LIBRARY; SUPER-CINEMA PREFER.; BIRMINGHAM OR MIDLANDS; TERMS MODERATE.

WANTED, by Musical Director (Pianist), Engagement in Cinema as Pianist-Conductor; 16 years' experience; extensive library; or would accept good offer as Orchestral-Pianist; just concluded 6 years' contract here. Write, BARRETT CLIFTON, "Clarence Cottage," Orchard-street, Bournemouth.

WANTED, T. YORKE SHEFFIELD, Conductor (baton expert), Author, and Composer. Music written to Plays, Revues, &c. Works scored for Orchestra, Military, or Brass Band. 224, Oswald-road, Chorlton, Manchester.

WANTED, by experienced Violinist-Repet. (lady), cinema engagement; deputising only. Box 89, "The Era."

WANTED Known, lady Violinist, disengaged; fine repetiteur, capable of lead; thoroughly experienced; terms moderate for permanency. 10, Mona-st., Douglas, Isle-of-Man.

WANTED, engagement as Repet. Violin or Second; fine tone; experienced; good refs. MR. H. FOREMAN, M.U., 114, Holgate-terrace, Holgate-road, York.

WANTED, Engt. by Violin Repet., cinema; ex. refs.; abstainer. Box 95, "The Era."

WANTED, by Violinist (gent.), 5 years' experience, Situation in cinema as Repet.; can deputise. D., 8, Woodlands-road, Leytonstone, E.11.

WANTED, Engt. as Repet. by smart young Violinist; good tone and reader; London only; £2 full week. Box 98, "The Era."

WANTED, by first-class Solo Violiniste and Leader, re-engagement in hotel; with or without own Trio or Quartette (ladies); splendid repertoire; Press notices &c. Letters only, LEADER, c/o Miss Jackson, 645, Fulham-road, S.W.6.

WANTED Known, first-class lady Leader-Violiniste, at lib.; good lib.; own orchestra if desired; will dep. short notice. VIOLINISTE, 51, Church-st., Camberwell, S.E. Hop 5572.

WANTED, Engagement by experienced Lady Violiniste; lead or repet.; cinema, variety, theatre, café, or dances; at liberty Sept. 30. VIOLINISTE, 57, Botanic-road, Liverpool.

WANTED, by VIOLINIST (can double VIOLA and DRUMS), Engagement, Leader or Repet. H. VERNON, 28, Lonsdale-road, Barnes, S.W. Telephone, Hammersmith 1566.

WANTED, Engt., Leader, 1st Violin or Viola, at lib. Oct. 6; M.U.; highest refs. J. F. King, Municipal Orchestra, Brighton.

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WANTED, (by well-known Musical Director), Violinists, 'Cellists, Pianists, and Basses (ladies and gents.), to train for London and Provincial Cinemas; commence now; low inclusive fee. Average course six weeks. Call or write, MANAGER, THE LONDON ORCHESTRAL CONCERT, AND VARIETY AGENCY, 145, Wardour-street, London, W.1. 'Phone, Gerrard 4107.

WANTED, MR. THOMAS MIDDLETON (Pianist) to kindly communicate at once to 28, Vernon-st., Nelson, Lancs. (father died suddenly); urgent. From his sisters, Annie and Edith.

MUSICIANS' WANTS.

WANTED, Engagement by Mus. Dir. (Piano); thoroughly experienced; arrange, compose; references. Box 832, "The Era."

WANTED, CHANGE BY PIANIST, M.D., CINEMA OR CAFE; IN MIDLANDS OR NORTH; EXPERIENCED; LARGE LIBRARY; GOOD REFS. BOX 80, "THE ERA."

WANTED, Engagement by Mus. Dir., Violin or Piano; just concluding highly successful season; at liberty Sept. 29; cinema, café, hotel; large library; excellent refs. WALTER ALMGILL, L.R.A.M., Mus. Dir., Pavilion, Ilfracombe.

WANTED, engt. by Mus. Dir., Solo Violinist, terminating engt. at Central London Cinema, where can be heard; large library; &c.; could supply own orchestra at moderate terms. M. D., 54, Claverton-street, Victoria, S.W.1.

WANTED, Engagement as Musical Director or Leader, brilliant Violinist (pupil John Dunn); any business; experienced. MUSICAS, 170, Marylebone-road, N.W.1.

WANTED, Mon. next, by M.D., Piano, Baton; comp., arr.; tour or res.; any bus. BIRCH, 80, George-st., Newcastle, Staffs.

WANTED, Engagement as Musical Director or Leader-Violin; brilliant performer and Soloist; 15 years' experience. Address, Box 103, "The Era."

WANTED, by late Mus. Dir. (Violin), South Coast super-cinema, re-engagement; library 2,000; expert fitting; town or seaside. 14, Ennis-road, Finsbury Park, N.

WANTED, by Piano-Conductor, change; library 5,000 sets; 18 years' ex.; pic. and var.; own orch. if required. Box 393, "The Era."

WANTED, engt. by Pianiste-Conductress, taking charge of trio or small orchestra; library; experienced. RIDING, 114, Kempe-road, Kensal Rise, N.W.6.

WANTED, engt., First Violin, Leader or Rept.; thorough experience; cinema, variety, café; used Tavan, Alder. Terms moderate. VIOLINIST, 24, Waterloo-road, S.E.1.

WANTED, engt. by Solo Violinist; Leader; fully exp.; in cinema, café, &c., with own Pianist; Trio or more if required; own library. 168, Seymour-street, N.W.1.

WANTED, engt. by first-class Violin-Leader; brilliant soloist (gent.), and Orchestral Pianiste; large library; 7 years' cinema experience. M. S., 53, Albany-street, N.W.1.

WANTED, engt. by Violinist; Lead or Rept.; thor. exp. cinema; can open Monday next. G. LYME, 18, Raymond-road, Maidenhead.

WANTED Known, Leader-Violinist (gent.); exp. all bus.; available Oct. 6. E. B., "Brooklands," Temple-street, Llandrindod Wells.

WANTED, Engt. by first-class Violinist-Leader; hotel, café, dance, or cinema; exp. any business; can start immed.; also with own orchestra. ROSSI, 81, Marylands-road, Maida Vale, W.9.

WANTED, engt., first-class Leader-Violinist; theatre, café, cinema; exp. last engt. 4 years. W. T. DEVERSON, 6, Bennett-park, Blackheath, S.E.3.

WANTED Known, first-class experienced Violinist (Leader), desiring change, would like situation in London cinema; reasonable terms; audition any time. Apply, VIOLINIST, 3, Charlotte-place, Goodge-street, W.1.

WANTED, ENGAGEMENT BY A REALLY FIRST-CLASS VIOLIN-LEADER, MUSICAL DIRECTOR; EXPERIENCED; ANY BUSINESS; YOUNG AND SMART APPEARANCE. VIOLINIST, TOP FLOOR, 96, JERMYN-STREET, LONDON, W.1.

WANTED, by lady Violiniste, Engt.; Rep. or 2nd; hotel, dance orches. or café. Box 679. "The Era."

WANTED, Engagement by experienced Violiniste (lady) in cinema, café, or dance band. Address, E. M., 6, Rutland House, Christian-st., Commercial-rd. 'Phone, Ave. 719.

WANTED, engagement by a good Violiniste; moderate terms. Write, VIOLINISTE, 153, Lavender-hill, S.W.11.

WANTED, Engt. by exp. Violiniste, with excellent library; any business; London or suburbs. 8, Burnfoot-avenue, Fulham, S.W.6.

WANTED, by fully experienced Violiniste and Pianiste (ladies), joint engagement; high-class hotel; winter resort; refined musicians; disengaged early in October. Box 97. "The Era."

MUSICIANS' WANTS.

WANTED Known, disengaged, Violin, doubling banjoline and Saxophone, with latest London and New York library. 14, York-street, Baker-street, W.1.

WANTED, engt. by Violinist, young, smart appearance; plenty of dance experience; evenings only. H. W., 80, Grayshott-road, S.W.11.

WANTED Known, Violinist and Pianist, experienced, open Dance Engagements; would join band; town. Box 828, "The Era."

WANTED, odd nights by first-class dance Violinist; young, reliable; exp. showman. Apply, ALEX. MORRIS, 92, High-road, Chiswick.

WANTED, Engagement by Violinist; thor. exper. any bus.; ex. refs.; perm. or spare weeks. Apply, JOSEPH LEONARD, 77, Marion-st., Splott, Cardiff.

WANTED, by experienced Violinist, young, engagement; jazz or straight. Write, H., 16, Burnthwaite-road, Fulham, S.W.6.

WANTED, by smart young male Violinist cinema engt. (London); First or Second Vio.; good sight reader; perm. or odd nights; terms mod. 129, Mansfield-road, N.W.3.

WANTED Known, exp. Violinist, open for engagements; would deputise. 2, County-grove, Camberwell, S.E.5.

WANTED, Engt. by experienced Violinist. Address, VIOLINIST, 8, Stanley-road, Manor Park, London, E.12.

WANTED Known, Violinist and Pianist, thoroughly experienced, seek Combination.
Straight or Jazz.
Write, S.M.,
1, Devonport-street, E.1.

WANTED, by experienced Violin and Trumpet; straight or jazz; any business. C. RYAN, 3, Scott-Ellis-gardens, N.W.8.

WANTED, by young male Violinist, re-engt. in cin. or hotel; own Pianist and 'Cellist if required. 26, Dorchester-grove, W.4.

WANTED, by Dance Violinist, young, smart, Odd Engts.; also could supply music or band if required. D. W., 13, Dagnan-road, Balham, S.W.12.

WANTED, by Violinist, regular Sunday engt. or deputising. SHELTON, 3, Southampton-street, High Holborn.

WANTED Known, experienced cinema Violinist, disengaged Monday; London or provinces. Wire or write, MANAGER, The London Orchestral Agency, 145, Wardour-street, W.1. ('Phone, Gerrard 4107.)

WANTED, by young Violinist, requiring further experience, situation in London cinema; expenses only. Apply, R. B., 3, Charlotte-place, Goodge-st., W.1.

WANTED, by good musician on Trumpet, afternoon work and odd evening dates. Good offers only to good man. Free Sept. 29. Write only, TRUMPET, 97, Graham-road, Wealdstone, Harrow.

WANTED, by experienced French Horn, Permanent Engagement. Apply, ROBINSON, 74, Rensburg-road, Walthamstow, E.

WANTED, by Cornet and Trumpet; reliable and experienced, change; North London cinema preferred; can be heard working any evening. Box 490, "The Era."

WANTED, Engagement by experienced Cornet; any business. CORNET, 11, Borthwick-rd., West Hendon, N.W.9.

WANTED, Engt. by first-class Trumpet or Cornet; fully experienced all business; highest references; just concluding 6 months' season; disengaged Sept. 29. MORGAN, Municipal Orchestra, Pavilion, Ilfracombe, Devon.

WANTED, Engagement by experienced Trumpet and Cornet; 5 years principal with Grand Opera; disengaged Sept. 28; straight or jazz. RAVENSCROFT, "Spa" Orchestra, Scarboro', till Sept. 28. After, 16, Scotholme-avenue, Nottingham.

WANTED, Engagement by Cornet and Trumpet; experienced in all lines. TRUMPET, 20, Twyford-st., Barnsbury, London, N.1.

WANTED, engagement by Trumpet and Cornet; late West Pier Orch., Brighton; at liberty Monday next.
S. COZENS,
Pavilion Gardens Orch., Buxton.

WANTED, by reliable French Horn, Re-engt.; any bus.; anywhere; highest refs. to HORNIST, 100, Hughgdns., Benwell, Newcastle-on-Tyne.

WANTED, Engagement by Solo Clarinet, Cinema, evenings; North London. W. J. LEWIS, 45, Station-rd., Winchmore-hill.

WANTED, Engagement, Solo Clarinet; thor. ex. any bus.; both pitches; would deputise. CLART., 40, St. Paul-st., Islington.

WANTED Known, ALF. H. POPPLE, Clarinet, at liberty Oct. 6 (any business); finishing of season, Opera House, Scarboro'.

WANTED, engt. by first-class Clarinet; also E flat alto Sax.; flat pitch; per. or any bus.; will dep. CLARINET 109, Dalmain-road, Forest Hill, S.E.23.

WANTED Known.
At liberty, thoroughly experienced Clarinettist.
Any business.
Good offers only.
LYNCH,
C/o Quinn, 55 Elmdene-rd., Woolwich, S.E.

WANTED, engagement by first-class Bombardon or Double Bass; experienced all lines; late Bournemouth and Blackpool Orches.; any bus. HEATH, Vine Cottage, Milnthorpe, Westmorland.

WANTED, Engagement by experienced Lady Double Bass Player; disengaged end of September. Address, MISS SYBIL MILLER, at Mrs. Parkers, Wortley House, 38, North-street, Worthing.

WANTED, Engagement by Double Bass player; good. W. JAMES, 35, College-place, N.

WANTED, engagement by Double Bass; experienced, reliable; cinema; disengaged Sept. 27. BASSO, 59, Handsworth-road, Tottenham.

WANTED, Engt. by first-class experienced Double Bass Player; 3 years last engagement in cinema; any business. BASSO, 24 St. Mary's-road, Hornsey, N.8. 'Phone: Hornsey 3260.

WANTED, engt. by London Trombonist; thor. exp.; perm. and town subs. only; diseng. 5, Cobden-street, Greenbank, Blackburn.

WANTED, engagement by Trombonist; any business; double Bombardon. T. GOWER, 153, Lillie-road, Fulham. 'Phone, 3778 Western.

WANTED, by Trombonist, Engagement; tour or permanency; any bus.; 3 years at Tower, Morecambe. This season, Grand Pier, Weston-super-Mare. At liberty Oct. 4. TROMBONIST, Grand Pier Pavilion, Weston-super-Mare.

MUSICIANS' WANTS.

WANTED, Engagements by MISS VIOLA FANFIELD (Saxophone Virtuose), for dance work; good tone, showmanship, and singer; just concluded a 3 months' summer season in Bangor, Ireland, with Mona Cooke's "5 Rag-a-Jazz Girls." All communications, 72, Islip-street, Kentish Town, N.W.5.

WANTED, Engts. by E-flat Sax.; dances, hotels, &c.; straight or jazz; not open for Tuesday nights. 'Phone: Museum 6741. VAN WALWYK, 71, Grosvenor-road, Highbury.

WANTED, by Saxophonist, E flat Alto; odd evening engagements; London; good reader; refs. d. 14s, Dorset-mansions, Lillie-rd., Fulham.

WANTED, Engagements by E flat Saxophone, doubling Clarinet. ROAD, 81, Ennigham-rd., Lee.

WANTED, by first-class Alto Sax., double C Melody, Engt. or odd dates. SAXO., 24, Speenham-road, Brixton, S.W.9.

WANTED, by alto Sax., evening engagements; reader; high or low pitch; smart, young. 40, Bishop's-road, Fulham.

WANTED, evening engagements by experienced young smart Saxophonist; would deputise. HUTCHINS, 17, Glenhurst-avenue, N.W.5.

WANTED Known, Saxophonist, E flat Alto, available evenings or odd engagements; jazz or straight; within easy distance. M. Ds. note permanent address. SAX., 67, Northgate-st., Canterbury.

WANTED Known, C. Melody Saxophonist or E flat, doubling String Bass, invites offers; town or country; just finishing Wembley Exhibition; sight reader; flat pitch. "SAX.," 118, Lewis Flats, Fulham, S.W.6.

WANTED, by Sax., E flat, double Violin and Banjoline; dance work; anywhere. Offers to
REX HAYLAND,
Victoria Pier, Folkestone.

WANTED, engagement by 'Celliste (lady); thoroughly experienced. 35, Springfield-road, Brighton.

WANTED, by first-class 'Celliste, Engagement, London or near; just finished over 2 years in cinema. 'CELLISTE, 12b, Uxbridge-rd., Ealing, W.5.

WANTED, Engt. by experienced 'Celliste, hotel or cinema. C/o 26, Castle-crescent, Kendal, Westmorland.

WANTED, by experienced 'Celliste, Deputising or light engagement, café or hotel. 'CELLISTE, 33, Shrubbery-road, Streatham, S.W.

WANTED Known, experienced 'Celliste open to Engagement; deputy or permanent; café, cinema, or hotel. 'CELLISTE, 115, Warwick-street, S.W.1.

WANTED Known, experienced 'Celliste at liberty; deputising or permanency.
MISS M., c/o Potter, 46a, Philbeach-gardens, Earl's Court.

WANTED Known, first-class 'Cellist at liberty; exceptional ability and great experience. Address, Box 831, "The Era."

WANTED, by experienced 'Cellist, gent., good Engt.; any business; would deputise; now at liberty. Write, 'CELLIST, 293, Ladbroke-grove, N. Kensington, W.10. 'Phone, Park 3729.

WANTED Known, 'Cellist, shortly at liberty; big tone, steady, rel.; first-class refs. Apply, Box 83, "The Era."

WANTED, Engt. by 'Cellist; young; cinema experience, &c.; good tone; moderate salary. 'CELLIST, 65, Parma-crescent, Lavender-hill, S.W.

WANTED, engagement, any bus., by Solo and Orchestral 'Cellist; at lib. Sept. 29. 15, Upper Well-street, Coventry.

WANTED, Engagement as 'Cellist; 15 years in cinema and theatre business; young and sober; used to Tavan arrangements, &c.; open at once. 'CELLIST, 36, Beach-st., Bare, Morecambe.

WANTED Known, experienced cinema 'Cellist, disengaged Monday; London or provinces. Wire or write, MANAGER, The London Orchestral Agency, 145, Wardour-street, W.1. ('Phone, Gerrard 4107.)

WANTED, Engagement as 'Cellist; experienced any business. 'CELLIST, Box 111, "The Era."

WANTED, engt., Viola; thoroughly experienced player; disengaged Oct. 6. EVA MACARA, Pier Orchestra, St. Anne's-on-Sea.

WANTED, engagement by Viola (can double Violin); any business. VERNON, 28, Lonsdale-road, Barnes, S.W.

'Phone, Hammersmith 1566.

WANTED Known, Viola, disengaged through closing of theatre; powerful, smart, reliable; any business; M.U. PARSONS, 22, Park View-terrace, Tottenham.

WANTED Known, Oboe, experienced, at liberty one week, Sept. 29. OBOE, 34, Townsend-road, Rugby.

WANTED KNOWN, AT LIBERTY, THOROUGHLY EXPERIENCED LADY FLUTE, PIC., AND SAXOPHONE; A YOUNG, BRILLIANT ARTIST; ANY BUSINESS; CAPABLE OF LEAD WRITE, BOX 65, "THE ERA."

WANTED, engt. by SYBIL GILBERT, Flautiste and Piccolo Soloist; finished season Weymouth; ex. refs.; exp., any business; young, smart. 44, Albacore-crescent, Lewisham, London, S.E.13.

WANTED Known, Flute and Piccolo at liberty; any business or Works Band. FLAUTIST, 48, Temperley-road, Balham.

WANTED, Engagement by exper. Flautist; steady and reliable; excel. refs. O. HUBERT, 17, Jessel House, Judd-st., London, W.C.

WANTED Known, Flautist, at liberty; excellent refs.; any business. Address, FLAUTIST, 5, Maritime-terrace, Sunderland.

WANTED, by Flautist, finished season Droitwich Spa Orch., now Grand Pier Theatre, Weston-super-Mare, engt. after Oct. 4; exc. refs.; good offers only. FLAUTIST, 6, Quantock-road, Weston-super-Mare.

WANTED Known, Solo Flautist is now at liberty to adapt himself for high-class cinema; Tavans; or any business; state high or low pitch. W. OGDEN, 44, Malton-street, Coppice, Oldham.

WANTED Known, good Flute and Piccolo Player, now disengaged; would like to tour with revue or panto. and act small parts. Salary required £3, or reasonable offer. FLAUTIST, 51, Potters-hill, Aston, Birmingham.

WANTED, by Flautist, Engt. among real pros.; first-class refs. Address, FLAUTIST, Box 109, "The Era."

WANTED, engt. by well-known Solo Flute and Piccolo; at liberty Oct. 13. This week, Parade, Bridlington; next fortnight, Spa, Scarborough; accustomed to high-class orchestral and solo work. Address as above.

MUSICIANS' WANTS.

WANTED Known, Flautist, at liberty Sept. 28. Only good offers. Add., FLAUTIST, Pavilion, Ruyl, N. Wales.

WANTED Known, Orchestral-Organiste, disengaged (experienced all parts); not pipe; ref.; would deputise. 119, Bedford-rd., Clapham.

WANTED, engt. by Orches. Organiste-Pianiste (lady); good ref. 28, Vant-road, Tooting, S.W.17.

WANTED, by experienced cinema Relief Pipe Organ, odd days, deputising. LOTTIE MILLS, 33, Albany-street, Regent's Park. Museum 1194.

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WANTED Known, ex. Relief Pianiste, at liberty; expert fitter; library. PIANISTE, 114, Kempe-rd., Kensal Rise, N.W.6.

WANTED, Engts., Dance Pianiste; good reader; evenings, Town. P., 14e, Vera-rd., Fulham, S.W.6.

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WANTED. Well-known Pianiste has few vacant dates for coming season; straight or jazz; young, smart, refined. A. J. A., 248, Portobello-rd., W.11.

WANTED, Engagement by lady Picture Pianiste; experienced. Wire or write, F. WEYMOUTH, 62, George-street, Weston-super-Mare.

WANTED, Permanent Engagement by well-known Orchestral and Solo Pianiste; thoroughly experienced in theatre, music hall, and cinema work; highest references. MISS LIZZIE SPEARING, 2, Pelham-villas, Upton-hill, Torquay.

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WANTED, engagement by gent. Pianist; good soloist and sight reader. State terms. C. FLINT, 19, Tilton-street, S.W.6.

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WANTED Known, Banjo and Banjoline; first-class performer and exp. sight and memorise, melody, harmony, and chords; correct rhythm; series or single dates. BANJO, 159, Lupus-street, S.W.1.

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WANTED, by Lady Jazz Drummer, smart appearance, Engagements in lady's dance band; London only. Address, M., 95, Sandmere-road, Clapham, S.W.

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WANTED, engagements by Dance Drummer; would deputise. CLARK, 48, Limes-avenue, New Southgate, N.11. 'Phone, Holborn 2622.

WANTED, engt. by Drummer, young, quiet, West-End style; smart appearance; up-to-date kit; evenings only. MOSS, 5, Halkin-place, W. 'Phone, Victoria 6144, after 6 p.m.

WANTED, Engagement by Drummer, Jazz or Cinema; can double Violin and Viola. VERNON, 28, Lonsdale-rd., Barnes, S.W. 'Phone, Hammersmith 1566.

WANTED Known, expd. Dance Drummer has vacant dates; quiet, rhythmic style. ERIC PURNELL, 38, Springcroft-ave., E. Finchley, N.2. 'Phone, Hornsey 4851.

WANTED, Engagement by Drummer, Tympanist; young and smart; any business. DRUMMER, 29a, Eastbourne-avenue, Gateshead-on-Tyne.

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FRANK LATHAM,
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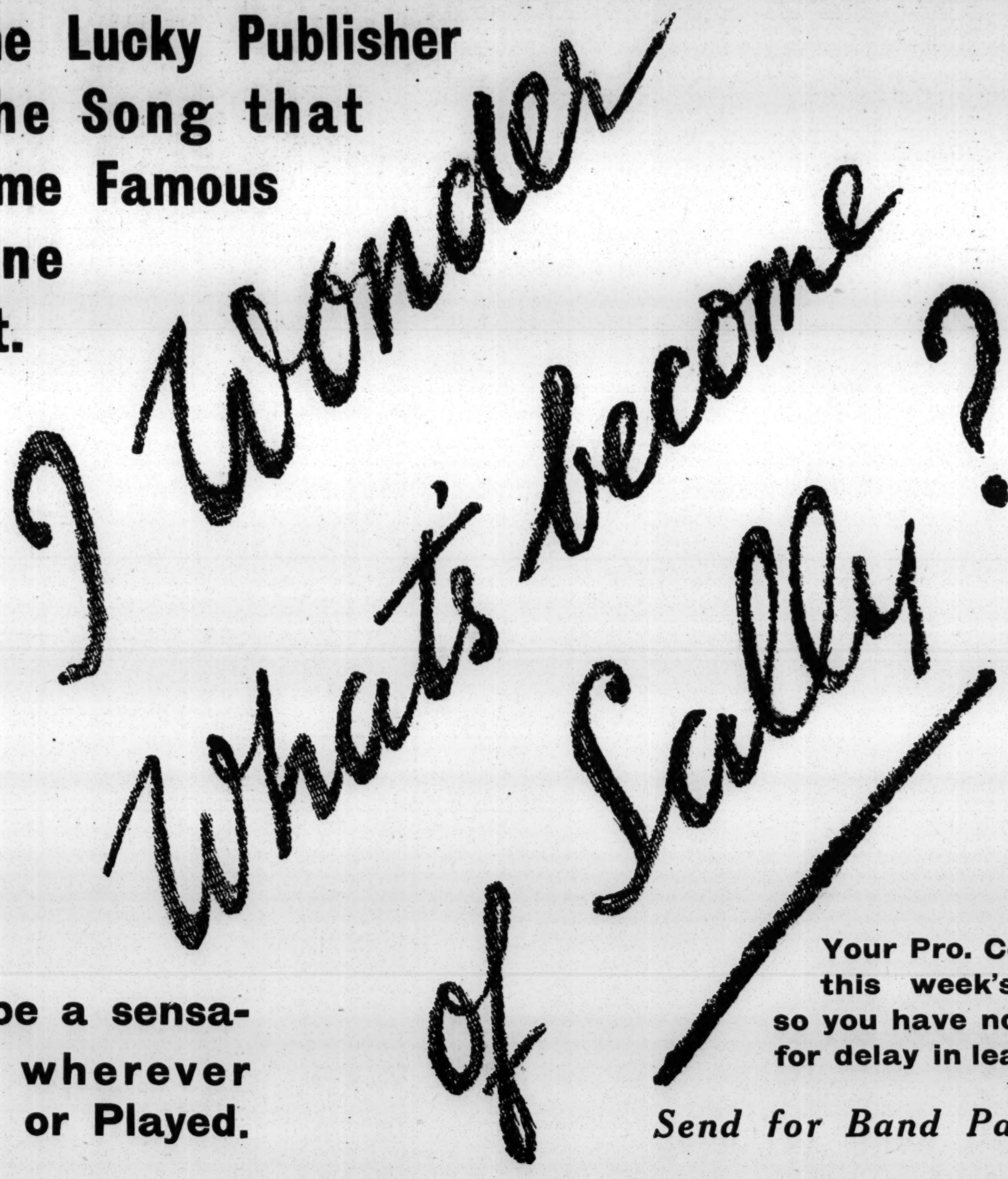

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I WONDER WHAT'S BECOME OF SALLY?

I WONDER WHAT'S BECOME OF SALLY?

Words by JACK YELLEN.

Music by MILTON AGER.

Valse Moderato.

INTRO.

Key G.

Old time pals and old time gals, Where are your smiles to - day? Laugh - ing eyes like sum mer's skies; Her face was nev - er sad.

Friends of old with hearts of gold, Where have you drift - ed a way? Where is Just a child, a lit tle wild, No one could say she was bad Just a

John - ny and Ma - ry and all the rest? And where is the one I lov'd best? jol - ly good fel - low whose heart was right, God bless her and keep her to night! I

CHORUS. (Small notes for Duet.)

won der what's be - come of Sal ly, That old gal of mine? The

sun - shine's missing from our al ley, Ev - er since the day Sal - ly went a - way. No

matter what she is; Where - ev - er she may be, If no one wants her now Please send her home to me; I'll

al ways welcome back my Sal ly, That old gal of mine! I mine!

D.C.

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Re dates apply—

JOHN P. BEARDMORE (General Manager),

This week:—**114, Goldsmith Street, Nottingham.**

THE BEGGAR'S OPERA

The majority of Managers throughout the country are already fully acquainted with the merits, both from a Box Office and an artistic point of view, of "The Beggar's Opera" as presented by Mr. F. H. Fowler's Old English Opera Company, but in case any Managers may have been misled by a recent advertisement which has appeared in the theatrical press, attention is drawn to the following facts:—

This Comic Opera, written by John Gay, with music composed and arranged by Dr. Arne, is one of those strokes of genius that no after-labour can imitate. Produced at Lincoln's Inn Fields Theatre in the year 1728, it was attended with such success that it was again put on the following season. Of more recent years the Opera has been revived from time to time at the Covent Garden, Drury Lane and Haymarket Theatres, and has always maintained the high reputation originally earned, whilst the late Sims Reeves' portrayal of Macheath was one of his greatest successes.

The Old English Opera Company presents "The Beggar's Opera" strictly in accordance with the original version, without any distortions, and has been booked at many of the leading Theatres throughout London and the Provinces, entirely on its own merits.

The Company is composed of West End Artists who have attained distinction in their respective characters, whilst the Scenery carried DOES NOT LEAVE ANYTHING TO THE IMAGINATION, full sets being provided for each scene.

All Communications respecting dates:

F. H. FOWLER.

This Week: Palace Theatre, Maidstone.
Next Week: Empire, Penge, S.E.

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Business Manager, CHARLES LAKE.

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NEXT WEEK, Colisaum, Portsmouth.

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"French Leave," October 6-27th, November 3rd.
"Spring Cleaning," October 6-13-27th, November 3rd and onwards.
"Hindle Wakes," November 3-17-24 and onwards.
"Double or Quit," October 6-13th.
"Grumpy," with Charles Windermere, September 29th (3) October 6-13-20th, and onwards.
"The Way Things Happen," December 22-29th, and onwards.
"The Lionel Westlake Repertory," September 29th, October 6th, (3).
"Richard how could you?" Sept. 29th, Oct. 30th (3), Nov. 3-17-24th

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Vacant - Oct. 6.

Next Week - GRAND, PLYMOUTH.
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Signed:—J. Martin, Manager for Clydebank Pavilion, Ltd.

VACANT—OCT. 13, to follow Ipswich (return). OCT. 27, to follow Yarmouth (return), DEC. 22, 29, to follow The Bedford, London (return), and precede Bristol (3rd return).

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This:—Metropole, Rhoot e (3rd visit). **Next:—H, Norwich (return).**

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VACANT:—JAN. 12, 19, 26, to follow Bristol.

Many thanks for numerous offers—regret journeys impossible.

THEATRICAL GOSSIP.

"The Royal Visitor"—Opening of Fortune Theatre—"Saint Joan" Dinner.

"The Royal Visitor."

The cast of "The Royal Visitor," which Messrs. Grossmith and Malone will produce at His Majesty's Theatre next Saturday, at 8 p.m., is as follows:—

King John IV. of Kurdania ..... Malcolm Keen
Boudier ..... Oscar Asche
Rivelot ..... Anew McMaster
Marquis de Chamarande .. Fred Lewis
Comte Sernin ..... Denys Blakelock
Blond ..... George Grossmith
Lorrain ..... George Ide
Cormeau ..... Hubert Carter
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Marthé Boudier ..... Yvonne Arnaud
Suzette Boudier ..... Zoe Palmer
Therese Marnix ..... Diana Wilson
Frascine ..... Dorothy Field
Georgette ..... Prudence Russell
Angele ..... Dorothy Seacombe

The play is a comedy in three acts, adapted from the French "Le Roi" by Robert de Flers and G. A. de Caillavet, and produced by Oscar Asche. The scenery is by Joseph and Phil Harker, and the costumes by Comelli.

Opening of the Fortune Theatre.

The Fortune Theatre is to be opened on the evening of Saturday, Oct. 18, under the management of Ida Molesworth and Templer Powell. The initial production is a play by Laurence Cowen, who built the theatre. It is entitled "Sinners," and is from his novel of the same name. An interesting feature of the new theatre's policy will be a daily matinée performance in addition to the evening one.

English Actors in America.

The position of the English actor in America is referred to in the following resolution passed by the Actors' Equity Association at a meeting held on Tuesday, August 26:—

"Moved, seconded and carried that the Assistant Executive Secretary send a letter to all independent producing managers as well as the Managers' Protective Association, advising them of the conditions under which English actors should be engaged when engagements are negotiated in foreign countries. The feeling of the Council was that the managers should inform the actors that if they were not members of the English Actors' Association it would be necessary for them to take out membership in the Actors' Equity Association upon their arrival here."

To Avoid Misunderstanding.

A copy of this resolution has been sent to all independent producing managers and to members of the Managers' Protection Association who produce both in and outside New York City. The Equity Association's letter to them states:—"If you will co-operate with us as suggested in the resolution above whenever you or your representative are engaging actors in foreign countries (particularly the English actor), it will avoid confusion and misunderstanding. The foreign actor, if he understands the situation, will not feel that he is being imposed upon when he is requested to become an Equity member, and the manager will be meeting the conditions of the Independent Equity Contract.

"We would appreciate an acknowledgment of this letter, as our desire is to promote and maintain harmonious relations between actor and manager, as well as to protect the interests of both under the Equity contracts.—Yours very truly,
ACTORS' EQUITY ASSOCIATION
(Paul Dullzell, Asst. Executive Sec.)."

Mr. C. B. Cochran's Losses.

At the first meeting of creditors of Mr. C. B. Cochran, held at Bankruptcy Buildings on Monday, the Assistant Official Receiver dealt with proofs of debt amounting to £74,000.

Mr. Cochran had stated at a preliminary examination that his failure was due to a series of unsuccessful ventures since 1920.

Mr. Stanley Passmore, appearing for Mr. Cochran, asked for an adjournment with a view to putting a proposal before the creditors. He was in negotiation with his friends, and at present could make no definite statement on the subject.

The Old Vic.

The reconstruction of the stage of the Old Vic. is going ahead fairly satisfactorily, and it is hoped to reopen the theatre on Oct. 18. "Othello" will be the first production, and it will be followed by "A Midsummer Night's Dream" and "Richard II." The Christmas programme will include a revival of the beautiful Shepherd's Play and a first performance of Hauptman's "Hannele."

It is good news that Mr. Robert Atkins is going back as producer, and we are glad to hear that Mr. John Garside is returning to the Waterloo-road after a season's absence. His fine performances as Henry VI and Polonius are well remembered. This season Mr. Garside will not only act but has been engaged to design the scenery and the costumes.

In the many changes in the cast Mr. D. Hay Petrie will be greatly missed, as will also Miss Florence Saunders. Mr. Ion Swinley and Mr. George Hayes will play the leading male parts again this year, and an interesting engagement is that of Miss Ney, a young actress who has had a great success in Miss Mary Merrall's original part in "The Lie" on tour.

Miss Lillian Baylis has sailed from South Africa, and is expected back in England in a week or two.

"Saint-Joan" Dinner.

Miss Sybil Thorndike will be the guest of the evening at the "Saint-Joan" dinner which the O.P. Club are holding on Sunday, Oct. 19, at the Hotel Cecil in recognition of her wonderful creation of Saint-Joan in Bernard Shaw's play. The president, Sir Herbert Morgan, will be in the chair. Under the recent innovation of the O.P. Club enrolling Lady Associates, ladies now have the opportunity of taking tickets.

The suggestion has already become very popular, for those enrolled in the first list include Mrs. Kendal, Ellen Terry, Lady Wyndham, Sybil Thorndike, Lilian Braithwaite, Gladys Cooper, Violet Vanbrugh, Lily Elsie, Ethel Irving, Lena Ashwell, Phyllis Neilson Terry, Gertrude Kingston, and Fay Compton. Applications to be enrolled should be addressed to the Hon. Secretary, The O.P. Club, Cravenstreet, Strand.

The Next Monkhouse Play.

The new Allan Monkhouse play, with which the Play Actors will inaugurate their 1924-5 season, is "The Hayling Family," a tragedy. It will be seen at the Scala Theatre on Sunday evening, October 26.

Raynor Repertoire Company.

A special matinée was given by the Raynor Repertoire Company at the Opera House, Coventry, on Thursday, Sept. 18, under the patronage of the Mayor and Mayoress of Coventry and many well-known people, in aid of the local Voluntary Infant Welfare Centre, when "The Case of Rebellious Susan" was played. The sum of £106 was realised, in addition to which a programme signed by all the members of the company was sold for £4 4s. All concerned—company, orchestra and staff—gave their services. Last year this company gave a matinée for the same purpose, which realised over £80. They are now in the last week of a successful eight weeks' season.

Sunday's Fellowship Production.

The producer of "Much Ado About Nothing," which the Fellowship of Players will present at the Strand Theatre on Sunday evening, is Miss Beatrice Wilson, who is also a member of the committee. Miss Wilson is one of the producers for the Lena Ashwell Players at the Century Theatre in Archer-street. For Sunday's production she has enlisted a fine company of players, including Athene Seyler, Nicholas Hannen, Ivan Samson, Douglas Ross, Alfred A. Harris, Tristan Rawson, Molly Veness, Tonie Bruce and Vera Lennox.

During the summer recess the Fellowship membership has been largely increased.

Tickets for the production may be obtained from the Fellowship secretary at the offices, 23, Gerrard-street, W.1, or the stage door of the Haymarket Theatre.

"The Thief of Bagdad."

Great things are expected at Drury Lane to-night, when Douglas Fairbanks' Arabian Nights fantasy, "The Thief of Bagdad," will be shown for the first time. The film is said to reach the high-water mark in screen production.

"Fata Morgana."

"Fata Morgana" is drawing big houses at the Ambassadors. On Saturday evening last the record for the theatre was beaten.

Sir Arthur Carlton.

Sir Arthur Carlton, lessee of the Theatre Royal, Bath, who, with his daughter, met with an accident while crossing a road at Brighton recently, is now practically recovered. Both suffered from shock and bruises.

Reandean Play Competition.

The decision with regard to the Reandean Play Competition, which was to have been announced on Sept. 15, has had to be postponed for six weeks—until Mr. Basil Dean returns from America.

Messrs. Curtis Brown, Ltd., who organised the competition, state that 2,000 applications were made for entrance forms, and nearly 600 plays were submitted. Twenty-five of these remain for final adjudication.

Manuscripts were sent in from all parts of the country, and most of them revealed lack of technique and originality. The winning playwright receives £100 and is entitled to the usual rights in the event of production.

Mr. Bannister Howard.

Mr. Bannister Howard's Isle of Wight season finishes at the end of this week, and Mr. Howard and staff return to his offices at the Aldwych Theatre on Saturday next, where all communications should be addressed.

Corrections.

Last week's show at the Theatre Royal and Opera House, St. Helens, was Reg. Bolton's "Hot Pot," and not as stated erroneously in our previous issue. We regret that mention of this revue was omitted.

In a paragraph last week we mentioned that Mr. Gerald Morrison was manager for Messrs. King and Benson in their revue "Sign On." We are informed that Mr. Morrison was acting manager, Mr. Paul Thomson being the general manager.

"THE FOOL."

At the Apollo.

Play in Four Acts, by Channing Pollock. Presented by Mr. Frank Curzon and Mr. Henry Ainley at the Apollo Theatre, on Thursday, Sept. 18.

Mrs. Henry Gilliam ..... Dame May Whitty
Mrs. Thornbury .. Cathleen MacCarthy
"Dilly" Gilliam ..... Joan Morgan
Mr. Barnaby ..... Arthur Grenville
Mrs. Tice ..... Clare Harris
"Jerry" Goodkind..Franklyn Bellamy
Rev. Everett Wadham .. Morton Selten
Clare Jewett ..... Mary Merrall
George F. Goodkind .... Julian Royce
"Charlie" Benfield .... Edward Irwin
Daniel Gilchrist ..... Henry Ainley
A Poor Man ..... Frank Sylvester
A Servant ..... George Hewetson
Max Stedtman ..... Alex. Sarner
Joe Hennig ..... Ernest G. Cove
Umanski ..... Edmund Willard
"Grubby" ..... Arthur Grenville
Mack ..... Frank Sylvester
Mary Margaret ..... Sara Sothern
Pearl Hennig ..... Olga Lindo

To object to "The Fool" because it deals with a religious subject seems to be curious in a country in which the theatre sprang from the Church itself. True, we have advanced a long way since then, but if "Everyman" is still played there cannot be any reason why a modern mystery should not be presented. Religion is still the most important thing there is to write, or sing, or paint about, and, if the stage is to mirror life, there must be plays on the subject. There have been some execrable religious plays, but Mr. Channing Pollock, despite an occasional over-emphasis and one or two lapses into sentimentalism, has succeeded, in our opinion, in presenting an important aspect of Christianity in a moving and fairly dignified way.

The first act is too theatrical, and the capable author of "The Sign on the Door," with his clever eye for effects, is too much in evidence. The rich ladies who decorate the Christmas tree, especially the revolting young woman who sits on top of the steps and shows her legs, strike one as being over-emphasised. It is difficult to believe that in the most plutocratic of New York Churches the members would discuss "bunny-hugs," carry on intrigues, and conduct their love affairs before the altar. But Daniel Gilchrist is splendidly drawn. He *is* a man, and a man with a sense of humour and with real human passions and emotions. When, in a dramatic scene, he turns the other cheek to the degenerate Jerry Goodkind, he has to clench his fist and nerve himself to do so. It is an entire misapprehension to say that he represents himself to be Christ. He is, of course, the "Fool in Christ" who practises the truth he preaches, who believes that to put the Sermon on the Mount into practice would be to solve all the labour and other troubles of this world. He is the logical conclusion of his calling. It is to the author's credit that he has succeeded in drawing this figure—who calls himself the "Son of Man" because he believes that all men are the Sons of God—and of showing, to some extent, how such a man would fare in the commercialised community of to-day.

He would, of necessity, be turned out of Church for supporting the strikers in their fight for better conditions, although we are not so sure that he accepts a post in a big mining syndicate to settle disputes between the masters and the men. This he does in "The Fool," and he is able to force the employers to accept the terms he has made, pointing out at the same time that the Sermon on the Mount is not only good ethics but an excellent business proposition. Later on we see him living among the people, running a refuge for outcasts which has become known as "Overcoat Hall" for an obvious reason. He is imposed upon, of course, but he believes that if twenty overcoats means the making of one derelict creature into a decent responsible citizen it is well worth the price of the other nineteen coats. Calumny is poured on him by the people he has befriended, and his wealthy friends try to get him certified as insane. The whole of this scene is very moving, and here we get the climax of the play. When the mob, led by a man who imagines that Gilchrist has taken his wife from him, turns on him, a little crippled girl kneels in the corner and prays aloud. As he falls to the ground, in her anxiety to help her friend, she rises and walks to him without her crutches, and all the people fall on their knees as Umanski, the Pole whom Gilchrist has taught to read and write, exclaims that "God is in this room." In these days of auto-suggestion even the miracle ought not to be too difficult for acceptance.

The last act is something of an anticlimax, but it is quiet and serene, and is introduced no doubt so that the play should end on a note of promise. There is a touch of irony, too, for the millionaire capitalist and his degenerate son, now pitifully diseased through excess, call and commiserate with him on his "failure." They leave him, with Mary Margaret tucked under his arm, looking at the stars, although it is a pity to force the note of the ending by her question, "Is that the Star of Bethlehem?"

There is a deal to cavil at in the play, but much more to admire and respect. Mr. Channing Pollock has presented a big theme, and, on the whole, he has dealt with it sincerely, and oftentimes, very movingly.

Mr. Henry Ainley's eloquence of delivery and magnificent presence gave strength and dignity to the principal part. He presented a fine human figure: a man of vision who was never a prig. It was a frank, open perform-

(*Continued in next col.*).

"IT DOESN'T MATTER WHICH."

Farcical Comedy, in Three Acts, by James Sabben, presented by the Repertory Players at the Strand Theatre on Sunday, Sept. 21.

Major Eustace Bird ..... Eric Cowley
Corporal Goodman .. Walter V. Tobias
Captain William Jones .... Philip Wade
Lieut.-Commander Percy Bird ..... J. W. Austin
Mattie Weyburn ..... Helena Pickard
Mrs. Bird ..... Katie Johnson
Maud Bird ..... Nadine March
Winifred Bird ..... Dolores Deane
Maggie ..... Dorothy Clifton

Mr. James Sabben, the author of "The Lure" (which also had its first production by the Repertory Players), is to be congratulated upon keeping an audience amused with a comedy that had one of the thinnest excuses for a plot that we have ever met in a full-length play. When one comes to sum the situation up there is very little indeed to it. A major in one of the Armies of Occupation has fallen in love with a V.A.D. clerk named Mattie. As he has a wife he cannot marry her, so Mattie returns to England and becomes engaged to his brother, a naval commander, and is presented to the family and the major's wife. The family object to the engagement because they have heard of the affair at G.H.Q., and the naval officer is only too anxious to accede to their ideas when he hears that Mattie has been in love with his brother. In the last act the three meet at a friend's flat, the two brothers and the one girl. Mattie declares that she is in love with both of them, and that what she wants particularly is a husband. Apparently anyone will serve. Eventually she agrees to marry the owner of the flat!

This all sounds very stupid, but as a matter of fact Mr. Sabben has written a very bright little play. As it is described as a farcical comedy there is no need to take any of the characters very seriously, but some of them are most amusingly drawn. The gullible major, a vain, pompous ass, and the mess servant, Corporal Goodman, impressed us in the first act as being fresh, lively creations, and when we come to the scenes in England the author has shown that he has a keen sense of observation and character. The mother, conventional and very effective in spite of all her apparent stupidity, is delightfully handled, and there are points to be commended about the sharp-tongued, pretty little sister who has so much to say. Mattie is a different proposition, and can be relegated to the farcical element in the play. Such naïveté and simplicity cannot be accepted, but it is to the author's credit that he has not presented merely a vulgar little baggage. There were moments when her childishness even likeable.

The play abounds in witty lines, and it is evident that Mr. Sabben will give us an amusing comedy when he has the courage to write about real people.

A good deal of the credit for the success on Sunday night is due to the actors, who gave the play a very good performance. Mr. Eric Cowley's Major was a clever piece of acting, for he touched in a richly comic characterisation with just sufficient of the farcical element. Mr. J. W. Austin was good as the bluff sailor brother, and Mr. Philip Wade did well as the other officer. Miss Nadine March made a delightful "tiger-kitten" of the very knowing young sister, and Miss Katie Johnson acted very finely as the mother. Nattie was played by Miss Helena Pickard. A difficult part to present with any degree of conviction, and this clever young actress acted it about as well as possible. She certainly looked pretty enough to capture the Army and the Navy—and the Civil Service as well!

A special line is due to Mr. Walter V. Tobias, who made quite a clever creation of the Corporal. It was a most amusing performance.

The play was produced by Mr. Campbell Gullan.

(*Continued from previous col.*)

ance that had its light moments and occasionally rose to some really moving emotional heights. If Mary Margaret jarred sometimes it was because the part was a trifle sentimental and not because of Miss Sara Sothern's playing, for we doubt if the pale, underfed cripple child could have been much better acted. It was a remarkably good performance. Mr. Julian Royce did well as the capitalist mine-owner, for he sympathetically carried out what was undoubtedly the author's intention, and underlined the redeeming features in the man. The Polish workman, Umanski, was magnificently played by Mr. Edmund Willard, and the impassioned speech in which he describes his fettered life was delivered as if the actor really felt the terrible truth of his lines. Mr. Franklyn Bellamy very cleverly delineated the degenerate Jerry Goodkind, and Mr. Edward Irwin was good as another of the directors. Other workmen were convincingly handled by Mr. Ernest G. Cove and Mr. Alex. Sarner, the latter making a sinister figure of the employers' spy in the workmen's camp. Neat little sketches of a pair of wastrels were given by Mr. Arthur Grenville and Mr. Frank Sylvester, and Mr. Morton Selten cleverly outlined the complacent Dr. Wadham in the first act. Most of the women's parts were not so well drawn, but Miss Mary Merrall, as the luxury-loving woman who breaks off her engagement to Gilchrist and unhappily marries the depraved Jerry, made us realise the tragedy of the position, and Miss Olga Lindo, as Mrs. Hennig, made the most of her tense scene in the third act.

THE THEATRICAL DISPUTE.

A.A. AND GUILD MEETINGS.

Mr. Louis Casson, of the Stage Guild, informed a representative of "The Era" that during last week there were two meetings between representatives of the Guild and the Actors' Association, held to discuss the touring contract.

"After the second meeting," said Mr. Casson, "it was agreed that there should be an adjournment, no definite date being fixed for the next meeting."

Mr. Gilbert Hall, the assistant secretary of the A.A., said: "The meeting discussed the question of contracts, and our delegates laid down what they considered, and we consider, to be the minimum conditions to be embodied in any provincial contract. The Stage Guild made various comments, and finally we stated that we were, and should be, the only body in the profession to negotiate in regard to contracts with managers. It was left at that.

"The meetings were adjourned, with the understanding in our people's minds that a further meeting or meetings would be arranged."

Mr. Louis Casson writes us that last week a further 151 artists were elected as members of the Artists' Section of the Stage Guild, including Lottie Venne, Marie Hemingway, Huntley Wright, Billy Leonard and Eille Norwood.

A number of dramatists were elected to the Dramatists' Section, including the Marchioness Townshend, Lady Oldfield and Mr. H. F. Maltby.

The following were elected members of the Managers' Section: Mrs. L. Poole, Mr. Graham Moffat, Miss Ida Molesworth, and fifteen others.

TO THE EDITOR OF "THE ERA."

Dear Sir,—We have seldom, in our 24 years of management, attempted to take sides in the squabbles of our profession. We believe acting to be an art, that every actor who is an artist should belong to a recognised body to represent him and his art; that, should he wish to join a trades union as represented by the Actors' Association, or a corporate body as represented by the Stage Guild; he is at liberty to do so. There we would have wished to be left alone; but we think it necessary to protest against Mr. A. Bourchier's support of the Actors' Association and their cruel attempt at preventing actors being free agents and earning their living independently without the "aid" of the Actors' Association.

Mr. Bourchier has expressed himself as being disgusted with the manner in which rich and well-to-do amateurs are allowed to earn a living on the stage. We desire to point out the fact that Mr. Bourchier himself was an amateur, a member of the O.U.D.S., and, as far as we can search the records, we fail to find that Mr. Bourchier ever served any apprenticeship, other than this, in the art which now provides him with a living.

Until now it was our opinion that the stage was the better for his services. Now we venture to say that the good he may have done to the stage, he is by his present attitude in danger of undoing.

He suggests that there are no actor-managers now living, and that therefore the good will of the actors and the willingness to work for the manager, the personal willingness, the personal affection, the personal joy of work are, under the present managers' régime, no longer existing. This is false. There are many actor-managers. We would quote amongst those who employ many members of our profession, often as many as 60 at a time:—

Sir John Martin-Harvey.
Sir Frank Benson.
Sir Gerald du Maurier.
Mr. Matheson Lang.
Mr. Godfrey Tearle.
Miss Eva Moore.
Denis Neilson-Terry and Mary Glynne.
Phyllis Neilson-Terry and Cecil King.
Ourselves.

And to these we must add Mr. Bourchier himself, and many others who, we hope, will forgive us for not mentioning them individually.

All those mentioned have known the joy of being served by good artists, and we hope and believe that the artists have been served by good managers.

To this we would like to add that the aims of the Stage Guild are identical with those of the A.A.; but the Stage Guild has no intention of including in its programme cowardly, unmanly, and brutal methods such as those now being employed against Miss Eva Moore (the widow of a much-respected actor and dramatist), a manageress against whom no word of injustice has ever been bruited, and a lady for whom, we ourselves, and the world generally we believe, have the greatest respect.

How can Mr. Bourchier reconcile the fact that he and his society are endeavouring to sow discord, disunion and misery in the profession which we love with his regrets that there should be no affection, no love and no intimacy between artists and managers?—Yours faithfully, JULIA NEILSON and
Prince's Theatre, FRED TERRY.
Manchester, Sept. 20.

TO THE EDITOR OF "THE ERA."

Sir,—In a letter sent to the Press dealing with my early stage career, Miss Julia Neilson and Mr. Fred Terry omit to mention that, apart from founding the O.U.D.S. and doing much amateur acting (an excellent school), my professional experience was gained in the hard-working but splendid schooling of the stock companies run by the late Miss Sarah Thorne in England and Mr. Augustin Daly in America. Our young players to-day may well envy such comfortable and valuable opportunities of practising their art, and I am grateful to Miss Neilson and Mr. Terry for giving me the opportunity of expressing my indebtedness to the instructors to whom I owe so much.—Yours faithfully,
ARTHUR BOURCHIER.
Theatre Royal, Birmingham,
Sept. 21.

TO THE EDITOR OF "THE ERA."

Dear Sir,—I feel it would be illuminating to your readers and the profession generally to know that Mr. Arthur Bourchier seconded the original proposal for the formation of the Stage Guild on May 13, 1924, and proposed the confirmation on May 16. This was done as a result of the Actors' Association "Closed Shop" boycott at Barrow-in-Furness on April 28, 1924.—Yours truly, REGINALD BACH.
178, Shaftesbury-avenue, W.C.2.
Sept. 22.

Barrow Dispute Settled.

The dispute at Barrow has, we learn, been settled amicably as between the V.A.F. and the Federal Council, both sides agreeing to withdraw questions in controversy. The local Trades Council and Federal Council, however, are going to insist that every performer who comes to Barrow shall be a member of his own particular trades union. There will be complete freedom of choice, and no intimidation.

Death of Mr. Nevil Maskelyne.

We regret to record the death, on Monday, of Mr. Nevil Maskelyne. He was found dead in bed by his daughter at his flat over St. George's Hall, Langham Place, W. The late Mr. Maskelyne was the prince of illusionists in this country, and a member of a family of illusionists. He was the son of John Nevil Maskelyne, who, with his friend, Mr. G. A. Cooke (who died in 1905), exposed the Davenport Brothers, who claimed to be able to produce spiritualistic manifestations. In 1869 the two partners came to London from Cheltenham and started a series of magical entertainments at the Crystal Palace and elsewhere.

In 1873 they opened the Egyptian Hall, in Piccadilly, known the world over as "England's Home of Mystery," and in 1905 they moved to St. George's Hall, Langham Place, where, in conjunction with Mr. David Devant, the "magical mysteries" show, Maskelyne and Devant, the only one of its kind in the country, was launched.

Owing to failing health Mr. Maskelyne has not been on the stage for three years, but his sons, Captain E. Clive Maskelyne and Mr. Jasper Maskelyne, have taken his place.

The deceased was president of the Magic Circle.

Malcolm Spurgin, who has been seriously ill with congestion of the lungs, has now so far recovered that he hopes next week will see him resume his duties as advance manager for "Stop Flirting," Messrs. Moreton and Heath having very kindly kept the position open for him.

Sir John Martin-Harvey.

Sir John Martin-Harvey's autumn tour is creating great enthusiasm wherever he appears, and last week Edinburgh proved no exception to the rule. He relied on "The Only Way," "The Corsican Brothers," and "Richard III," his latest revival, and a very concise version of the life and death of this ill-fated monarch. Sir John scored in each and all a huge personal success. The boycott instituted against him by the local trade unions two days after his arrival entirely failed in its object. Notwithstanding open-air meetings being held in close proximity to the Lyceum Theatre, the sympathy of the public with the distinguished actor was very evident, and on Friday night he played to the largest house of the week. Sir John opened at the King's Theatre, Glasgow, on Monday, in "The Only Way," the house being crowded in every part.

British Empire Shakespeare Society.

The annual festival of the British Empire Shakespeare Society, which takes place at the Ambassadors Theatre, Southend-on-Sea, from Sept. 29 to October 4, opens on the afternoon of Monday, September 29, with a reception and social gathering at the Palace Hotel at 3 p.m., when the Mayor of Southend will give an official welcome to the members and delegates assembled from all parts of the Kingdom. The first performance of "The Taming of the Shrew" will be on Monday evening, followed by three more performances of that play and four performances of "The Tempest," under the direction of Mr. Howard Rose, hon. general director of the society. Included in the casts are members from such distant branches as Edinburgh, Dublin and Newcastle-on-Tyne, while Oxford and Cambridge are represented for the first time this year.

Mr. E. G. Kendrew, "The Era" Paris correspondent, is in London this week, and can be communicated with care of this office.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL. — L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. & Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—Mr. Arthur Bourchier and his talented company appear in Henry Bernstein's new play, "The Thief," prior to its presentation in London. As Richard Chelford Mr. Bourchier gives a performance which thoroughly grips the audience; he makes the character live, interpreting the range of emotion from anger and disillusion to love and forgiveness, with rare insight into the human mind and one's better nature. Miss Kyrle Bellew as the wife who dressed to please her husband, impressed by her eagerness for delay of the disclosure, then to explain away the crime, and finally, by her confession, to retain her husband's regard. Miss Stella Patrick Campbell once again demonstrated her undoubted ability as the wronged Harry's mother; while Mr. James Carew as Raymond Leyton did the banishment scene with restraint and conviction. Mr. Walter Sandes as Harry, and Mr. Alick Chumley as Mr. Protheroe, were excellent.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; B. M. & Mus. D., Mr. H. Rushworth.—The British National Opera Co. opened their second week with "Madame Butterfly," which is only being given once during the season. Miss Isabel Rhys-Packer took the title-rôle, and sang with delightful effect. As Lieut. Pinkerton, Mr. Browning Mummery confirmed the good impression which he created in "Hugh the Drover," and both Miss Mary Blyth and Miss Constance Willis appeared with distinction as Kate Pemberton and Suzuki. Then Mr. Raymond Ellis (the Prince), as usual, pleased his hearers, and Mr. Philip Bertram and Mr. Dennis Noble sang agreeably as the Bonzi and the Commissioner respectively. Mr. Malcolm Sargent conducted, and obtained a notable rendering from his orchestra of Puccini's light and tuneful music. On Tuesday evening Mr. Tudor Davies and Miss Constance Willis were the principals in "Carmen," with Mr. Predk. Collier as Escamello; while in "The Golden Cockerel" Mr. Robert Radford, Mr. Norman Allin, and Miss Doris Lemon are due to sing.

ALEXANDRA.—P. & M., Mr. Leon Salberg; A. M., Mr. Fred Finch; Mus. D., Mr. David Cochrane.—The Fred Collins' Productions, Ltd., present the new revue, which also gives the audience an opportunity to win a title prize, "Guess the Title." The comedy element is to the fore, with that laughable pair, McGregor and Hood, as principals, and Kitty Evelyn showing her versatility in various characters. Jean W. Brown and Poppy Cooper add to the vocal strength of the company, which, on the comedy and variety side, also has Messrs. Albert E. Mann, Reginald Jecks, and, of course, Fred Luker, to support the leaders. Scotch and jazz music signalise the smart appearance of the Twelve Tartan Belles.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace. — "Parish Relief," a comedy of the rollicking type, in eight scenes, by Alf. E. Rick, is presented by the Imperial Productions, with Jack Mayo in the role of Sammy causing no little amount of fun. Jean Collins makes a vivacious leading lady; and Len Clifford and Winnie Seamen prove an entertaining couple. Alf. Rick himself is in the cast, with Tom and Jack Lesley, J. Kelly, Rita West, Ashforth Clarke, and Harry Firth's Ten Violet Rays.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, junr.; Mus. D., Mr. Gilbert Smith. — "Irish, and Proud of It," is a new revue, sponsored by the Brothers O'Gorman. It has an atmosphere peculiar to itself, with songs of Erin, dancing, and comedy agreeably interspersed. As the humorous car driver, Patsy Donohue, Joe O'Gorman is a racy purveyor of quips and comedy. Dave O'Toole gives generous support, and among the ladies Monica Daly and Lily Edwards are quite satisfying; while Philip Becker is a host in himself. Among those supporting them are James Daly, Mike Nono, Patricia Mahar, Frank Marr, Cecilia Conway, and Barry Lewers.

EMPIRE. — P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—Ted Trevor and Dina Harris, the famed ballroom dancers, give an exhibition of their skill. David Poole, through his medium, "Johnny Green," produces some new dialogue, which brings many a laugh; and Charles Austin introduces his latest diversion in "Parker at Wembley." Charles has some adventures, pursued by an attached wife (whom Blanche Maynard capably represents), and makes the most of these situations, with the assistance of Gus Sharland and Geo. West. Bert Weston, the jocular one, and that humorous duo, Lapp and Habel, together with Marie Ellerslie, a dainty artist, complete the programme.

CARDIFF.

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—"Mary, Mary, Quite Contrary," pays a visit to Cardiff early in her career. Miss Eva Moore's performance as the irresponsible, but charming, Mrs. Westlake evokes hearty applause, and is declared a brilliant piece of acting. Mr. Frank Bertram as Hobbs gives a very humorous and capitally played interpretation of the cockney manager; while many hearty laughs were earned by Mr. Tom Shelford as Sir Henry Considine. Mr. James Raglan, Mr. Edward Petley, Miss Margaret Emden, Miss Lucie Evelyn, Miss Juliet Mansel, and Mr. George Child all render substantial help towards the success gained by the play. Mr. Milton Rosmer is the producer.

EMPIRE.—A. M., Mr. C. T. Hutchison.—An excellent variety programme again rules here this week, headed by Jennie Benson, in new songs, character studies, and impressions. The ever-popular Ernie Mayne is given a very hearty reception, as is Miss Daisy Wood, the clever comedienne. R. and W. Roberts, in their remarkable exhibition of equilibrism; Ralph and Bob Vedras, the eccentric comedians; Chris. Richards, another comedian of exceptional eccentricity; and Adam Tomlinson, the dialect comedian, complete a programme of more than average strength.

NEW THEATRE.—M. D., Mr. Robert Redford.—"The Lonely House" is appearing on its original tour, and a special notice appears elsewhere.

GLASGOW.

KING'S, LTD.—M. Ds., Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. H. McFarlane; Mus. D., Mr. A. Hoskins.—Sir John Martin Harvey opened here on Monday with "The Only Way," which, as always, secured a very cordial reception. The week's repertoire includes "Richard III." (Wednesday), and "The Corsican Brothers" (Saturday). The first-class company includes Miss N. de Silva, Gordon McLeod, Fred Grove, Albert E. Raynor, Marie Linden, Elana Aherne, and Mary Gray.

ROYAL, LTD.—M. Ds., Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. Harry F. Ashton; Mus. D., Mr. A. Carpenter.—"Peri, the Slave of Love," presented by Nevill Graham, is assured of a hearty welcome by reason of its success on previous visits. The cast is practically as before, with the bulk of the fun in the hands of Sinclair Cotter. Also worthy of much praise are Arthur Wynn, Mollie Lester, Colin Loop, Zoe Corner, Frank Wood, Bernard Knowles, and Christine Roy. Ayala is a captivating première danseuse.

ALHAMBRA, LTD.—M. Ds., Sir Alfred Butt and Mr. R. H. Gillespie; G. M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Harry Lauder is once more topping the bill here, and delighting crowded houses for an hour on end with new songs and old. Sybil Vane, vocalist; Malvina, with her fiddle; Stanley and Birnes, Audrey Knight, and Poby and Partner all contribute enjoyable items.

PAVILION, LTD.—M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—A powerful attraction is offered here by the Dee Cee management in the shape of Eleanor Robson and Harriet Ford's thrilling play "In the Next Room." The piece is played twice nightly by an exceptionally good company.

COLISEUM.—M. D., Mr. R. H. Gillespie; R. M., Mr. Louis Lewis.—The retention for another week of the sensational sea story "Down to the Sea in Ships" proves its popularity with the public. Many stirring scenes of sea life are depicted, notable among them being the whaling scene, which is full of thrills. The principal figure in the film is Raymond M'Kee, while the other characters are also well filled.

METROPOLE.—G. M., Mr. John Walker.—Mr. J. Cummings presents "Risk It," the novelty revue, at the Metropole this week. Throughout the seven scenes entertaining comic business, vocal items, and neat dancing are introduced in a pleasing manner. Included in the cast are Sandy Connor, Archie Glen, Rena Mars, Hamilton Dickie, Jack Lubin, Eva Green, the Unity Troupe of Dancers, and the Mason Sisters.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; M. D., Mr. Henry Farmer.—Seldom is the "second" city favoured with such an excellent programme as we have here. The leading attraction, Dorothy Ward (the ideal principal boy), comes with new songs and new scenas, and she receives dainty assistance from Tiller's Dorothy Dots, an altogether delightful turn. Shaun Glenville is one of the most humorous artists in variety, and he has lost none of his laughter-making abilities. Miss Florrie Forde, the queen of chorus singers, is nightly received with acclamation, and was enthusiastically recalled. Others here are the talented O'Gorman Brothers; Wood and Zola, in a scena of stunts, bumps, and laughs; Val Vatt, the rag painter; and Carl Lynn, comedian and mimic.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Julian H. Wilson.—A most acceptable presentation is being given here of Barrie's "The Little Minister." In charming fashion Peggy O'Neil undertakes Lady Babbie, a rôle which eminently suits her delightful personality. Surrounding the popular actress is a well-selected company. As the Rev. Gavin Dishart Mr. Robert Harris gives a finished performance which delights all hearts; Messrs. W. S. Stevenson (Thomas Whamond), Gordon Mackintosh (Robert Dow), Robert Drysdale (Snecky), R. Halliday Mason (Joe Cruikshanks) are splendid with naturally depicted Scotch characters. Miss Ross Campbell's Nanny Webster is very enjoyable; Neville Brook is well cast for the part of Captain Halliwell, as is Marcus Barron for that of Lord Rintoul.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—The enterprising Mr. W. W. Kelly is this week providing his patrons with a splendid attraction in the form of Mrs. Patrick Campbell and company, who are giving the "Thirteenth Chair." On Monday evening a crowded and enthusiastic audience extended a very hearty welcome to the noted actress, whose remarkable playing of Madame Le Grange was followed by the keenest interest. Mr. Townshend Whitling gave a strong and telling performance of Inspector Donohue; and good work also came from Aileen Simonsen (Helen O'Neill), Marion Travers, Vere Gerald, Bernard Merefield, and Walter Fitzgerald. To-morrow (Thursday) evening Mrs. Campbell will give "The Second Mrs. Tanqueray."

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Miss Carpenter.—"Success" continues to attract, but will make way next week for Mr. Harold Brighouse's new play "Mary's John."

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—"Our Liz" is here again, delighting everybody. In the name part Renee Reel proves as amusing as ever; Jack Barty, a most resourceful comedian, helps considerably with the fun; Leslie Hatton, a smart juvenile, sings and dances in capital style, and other worthy supporters include Zerlina Harrington, Fanny Olive, George Manton, Naomi Rosalie, Frank Adair, and Charles Paton.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—"Tilly," the new musical comedy, is affording much pleasure to patrons, its first appearance in Liverpool being received with much satisfaction. The tuneful numbers and humour in this bright production make it a good evening's entertainment. Maud Dunham plays Tilly in spirited style, and receives much applause for her singing; Arnold Richardson causes endless laughter; and also in a strong cast are Winifred Hare, Gwen Clifford, Lawrence Caird, and Harry Gould.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—The attraction here is Ventom Swift's "High Heels and Stockings" musical revue, prominent in the company being Albert Darnley, junr., a talented light comedian, Teddy Brogden, a humorous comedian, Eunice Cash, comedienne, and the June Sisters, clever novelty dancers. Others supporting include Tudor Williams, Charlie Sharp, Freda Gordon, and Eddie McCarthy.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—The programme here is headed by the Ten Loonies, musical comedians, whose show is as enjoyable as ever; Ted and May Hopkins are again received with much favour for their sketch, "A Village Scandal"; Susie Marney maintains her high reputation as a chorus comedienne; the Three Dancing Durhams provide a good turn; Gus Harris brings his latest; and others billed are Les Eldons, comedians, and Walter Haig, in songs and stories.

MANCHESTER.

PRINCE'S THEATRE.—P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—Mr. Fred W. Warden, by arrangement with Mr. Robert Courtneidge, is presenting here the successful musical comedy "Gabrielle," which is making new friends. The bright humour and tuneful lyrics, along with the brilliant staging and dressing, ensure an exhilarating entertainment, which the entire cast maintain at high pitch, the principal honours going to Miss Sybil Coulthurst as Gabrielle, Miss Billie Barlow as the lively Baronne De Bœuff, and Mr. Bertram Dench as the amusing Baron.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. J. E. Beaumont.—The reappearance of Miss Edyth Goodall in Manchester is an event of great interest to the innumerable theatregoers who admired her fine work under the régime of Miss Horniman, and Monday evening provided a gratifying welcome when she presented herself here as Margaret Taylor, her original part in the great dramatic play "Within the Law." It is a most effective and appealing impersonation, the sincerity of which pervades the whole play, while in support a more efficient cast need not be desired; Miss Dorothy Peters is remarkably good as Agnes Lynch; Mr. Denis Wyndham adds a striking study as the burglar, Joe Garson, along with others of the craft; Mr. Horace Castins makes a good Gentleman Jim; and other impersonations of outstanding mark are given by Messrs. Lord Lyveden, Lawrence Wynne, Henry Hoare, Talbot Horewood, Victor Rae, Miss Hermione Gingold, and Miss Adela Rane. The drama is preceded by a bright little one-act play "The Other Man," by J. Brandon Thomas.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—An attraction of unusual potency here this week is the staging of "The Maid of the Mountains," and audiences of big proportions are responding to the call. The staging is on an elaborate scale, and the talent correspondingly fine, the principal parts being in the hands of Miss Jessica Brown, Miss Beatrice Boarer (pleasantly remembered for her work under D'Oyly Carte), Mr. Victor Boggetti, and Mr. George Byrne.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O'Callagan.—An excellent bill is put on for patrons here. Percy Honri's "concert-in-a-turn" is as popular as ever, and earns him great applause; another musical turn of note, of a different type, is that of the Femina Quartet, a brilliant ensemble, featuring the soprano vocalism of Estelle Mark; George Formby, junr., provides some quaint humour of a distinctive kind; Lena Brown, comedienne, gives an amusing act; and other good turns are the Five Victorias, versatile comedy cyclists; the Charles Thomas Trio, in their novel gymnastic act; and the Mariposas, graceful and daring lady acrobats.

OSBORNE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—The apparently endless variety and energy of the Broadhead Dramatic Company's enterprises are further illustrated here this week by the production of "Back from Beyond," which receives an excellent interpretation, and is drawing good houses twice nightly.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—The variety season is in full swing here, the week's programme including Ted Waite, the amusing "spasmodic" comedian; the Three Mirthful Ringlands, comedy and burlesque artists (including the performing horse "Beauty"); Dorval and Dalcy, who do wonderful things on the wire; Ernie Ream, whose entertaining is much enjoyed; Dorothy Ford, chorus comedienne; the Boon Boys, in melody and movement; Ike Freedman, character entertainer; and Les Zasmas, skilled gymnasts.

KING'S, LONGSIGHT.—P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—Dolly Ross, the popular comedienne, is featuring here in the "Scollops" revue. Variety of scenery, musical numbers, and comedy business combine to make an attractive and successful show. Reg. Heaton, and Billy Watson and Vera Waldron are also included in a busy and able cast.

RUSHOLME THEATRE.—G. M., Mr. Arthur W. Belt.—The New Manchester Repertory Company are doing well here this week in a smart production of Arnold Bennett's comedy "What the Public Wants."

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wrathmall.—"Our Nell" is here for a fourth and last week, after a highly successful run.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Alfred Haines.—A fine vaudeville programme here includes Isobel Elsom, with Algernon West and Terence O'Brien, in a capital playlet "Doubt"; Mme. Claudia Issatschenko's Plastic Ballet; Neil McKay; Daisy Dormer; the Daros, entertainers; Norman Carrol, vaudevillian; and the Narow Troupe of comedy acrobatic cyclists.

NOTTINGHAM.

THEATRE ROYAL.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine.—"Katia the Dancer," presented by the George Edwardes Daly's Theatre company, is having a cordial reception. Carl Brisson as Prince Carl won much applause, his début on the English stage having occurred at the Empire Theatre, where he appeared with his sister in a dancing act three years ago. He has an ideal part, and in his duets with Miss Dolly King he is particularly well matched. Miss King, indeed, is the outstanding success of the cast. Miss Joan Hay makes a very charming and effective study of the title-rôle, and Mr. Bobbie Comber, as Count Orpitch, infuses much humour into the part. Mr. Gene Gerrard also makes a hit as the private secretary in love with the Count's daughter, and Mr. J. H. Wakefield is convincing as Ivo, a sinister figure of the Nihilist order. Others in the cast are George L. Dillon, Herbert Barrs, Jack Livesley, and Robert Aymes.

THE EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. C. B. Fountaine; A. M., Mr. Fred Poulter.—Jack Joyce's Circus and Rodeo is a clever combination of roping, intrepid riding and comedy. Mr. Jack Joyce himself is still remembered as a member of Buffalo Bill's Cowboys, and he has gathered round him some notable exponents of this type of entertainment, including Cowboy Max; Miss Violetta, who gives an interesting show with a baby elephant and two ponies; the Flying Potters, gymnasts; Solomon Patario, who does daring feats of bareback riding; the Benedetti Bros., musical clowns; Dame and Fippo, Guillonne and Morcky, clowns; and Poppy Ginnett, with her dancing horses.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. Dudman Bromwich.—Albert de Courville's revue "The Rainbow," which eclipses in beauty any of his previous productions seen on tour, is paying its first visit this week. Said to have been produced at a cost of £30,000, this revue has some beautiful scenes such as a garden at Versailles, with its cascades and fountains. "Pharaoh in the Ruins" is a particularly funny comedy scene. Douglas Ascot, the leading comedian, and Miss Zola Raine work hard to give success to the show, whilst the cast also includes Garry Lynel and Ethel Ascot.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—Henry Arthur Jones' play "The Lie" is being presented here by an excellent company under the direction of Miss Sybil Thorndike. Mr. Charles Thursby plays the part of Noll Dibdin in finished style; Mr. Clarence Blakiston, as Sir Robert Shale, is well placed; the parts of the sisters, Lucy and Elinor Shale, are splendidly presented by Misses Ethel O'Shea and Dora Barton. Other parts are well played by Mr. F. Wyndham Goldie (Gerald Foster), Mr. Claude Edmonds (Butler), Miss Nancy

(*Continued on page* 14.)

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THE REALM OF MUSIC.

CLEVELAND STRING QUARTET.

The case of the Cleveland (U.S.A.) String Quartet would seem to be one for congratulations all round. For it Messrs. Ralph Silverman, Carlton Cooley, and Victor de Gomez have had the good fortune to find a leader in Mr. Arthur Beckwith; he in them finds colleagues who are his quartet-playing peers. To see Mr. Beckwith, so long a familiar figure at the head of our orchestras and other combinations, now captaining an American quartet, was at first strange. But the strangeness was not unmixed with satisfaction. We shall not object so much to the States' borrowing so many of our musicians if they return us one or two of them again for a period now and then. The Cleveland's programme at Æolian Hall on Thursday consisted of Beethoven in C major, Op. 59, Dohnanyi in D flat major, and Eugene Goossens' Two Sketches. As quartets go, the musical life together of these players has been short. Yet they need not fear comparison with others who have been years in association. Their ensemble was perfect; not alone in points of technique, but also in tone-colour and texture and sensitiveness of expression. They caught the spirit of the Dohnanyi wonderfully well, in all its many, continually changing moods. It was strong, sincere playing, full of character, and of a fine emotional fervour. In the Beethoven, a performance as finished technically, that same fervour was brought to bear with hardly as satisfactory results. There was a lack of serenity, of poise, particularly in the Minuet. With Goossens' pieces the players were obsolutely at ease. "By the Tarn" was as clear-drawn, as composed as a fine mezzo-tint; "Jack o' Lantern" wonderfully delicate, and a very kaleidoscope of flashing colours.

LEAGUE OF BRITISH ARTISTS.

At Steinway Hall, on Friday, the League of British Artists gave its 125th concert. The organisation exists to give young singers and instrumentalists opportunities for appearing in public. On this occasion several vocalists proved deserving of encouragement. Gertrude Lilley, for instance, who sang Godard's "Angels Guard Thee" to the accompaniment at the piano of Edward E. Sinclair, and with violin obligato played by Frederick Nicholls, is the possessor of a mezzo-soprano that is sweet, sound, and warm in quality, and only needs the confidence and the finish that experience gives. Dosia Wickens and Gladys Green, both with contraltos of excellent natural texture, made, however, a less pleasing impression, the former's faulty training having caused her to force the low tones at the expense of the high ones, and the latter's lack of control interfering with true intonation. Time and rhythm, too, went by the board in Miss Green's case. Norma Stewart has a light voice of charming timbre. She made a mistake in attempting an aria written for dramatic soprano, but she sang with taste and judgment. Minnie Anders, a fresh-toned soprano, showed promise, as did also, in some degree, Lilian Collier and Gladys Williamson. A decided success was made by Alan MacNicol with some Negro Spirituals. Mr. Nicholls' playing of Vieuxtemps' "Ballade et Polonaise" was rough in parts, but the workmanlike way in which he tackled the difficulties showed that he had the makings of a good fiddler. But he must look to his intonation. A pianist, Robin D. Waller, played Weber's "Perpetuum Mobile" with fluent ease. J. Walter Groves also sang, and Helen Crawford Fox pleased with some recitations. The accompanists were Norah Townend and Eric B. Oppenheimer.

LONDON SYMPHONY ORCHESTRA.

At the London Symphony Orchestra's twelve concerts, to be held at Queen's Hall between Oct. 20 and May 25, Albert Coates is to conduct two, Wilhelm Furtzwangler three, Bruno Walter, Vladimir Snarvitch, and Georg Schneevoigt one each, Felix Weingartner two, and Serge Koussevitsky two. An entire Wagner programme fills the second bill, on Nov. 3. The symphonies include Franck's in D minor, Brahms's in E minor, D, and C minor, Mozart's in E flat and D major, Beethoven's Sixth, Eighth, and Ninth (vocalists, Hilda Blake, Margaret Balfour, Tudor Davies, Norman Williams, and the Philharmonic Choir), and the "Eroica," Schubert's in C major, Schumann's in D minor, and Tchaikovsky's Fifth. Elgar is represented by his "Enigma" variations and the "Cockaigne." Strauss by "Till Eulenspiegel" and "Don Juan." Solito De Solis, Tina Lerner, Pablo Casals, Quiroga, and Lionel Tertis (York Bowen's viola concerto) are the solo players engaged. Florence Austral is to sing the duets from "Tristan" and "Siegfried," with Tudor Davies at the Wagner concert.

LIVERPOOL PHILHARMONIC SOCIETY.

The Liverpool Philharmonic Society's prospectus for its winter season, the eighty-sixth, is full of interest. Ten concerts are to be given. The first is to consist, save for Schumann's D minor symphony, of works of Stanford, with Sir Landon Ronald to conduct and Robert Radford to sing. Weingartner is to conduct two concerts—one of music of Beethoven, Brahms, Berlioz, Elgar, and Liszt, the other of Beethoven, Mozart, and Wagner—Pierre Monteux, late of the Boston Symphony Orchestra, another; Sir Henry Wood is down for three, and Eugene Goossens and Granville Bantock for one apiece. The last-named composer's "Omar Khayyam" is to be performed at the last concert under his direction. Among the distinguished pianists who are to appear during the season are Myra Hess and Mitja Nikisch. Pablo Casals plays at the fourth concert, Arthur Catterall at the ninth, and Elena Gerhardt sings at the eighth.

KNELLER HALL.

A recapitulatory concert, consisting of the new works and arrangements for military band which have been added to the repertoire during the past year, will be given at Kneller Hall on the afternoon of Oct. 2. Among the compositions by contemporary composers included in the programme are two that were written for the massed band concerts at the British Empire Exhibition in May last. Vaughan Williams's "Toccata Marziale" is one of these, Percy Fletcher's "Vanity Fair" overture the other. F. W. Moreton's suite, "The Moon Fay," was sent in in response to an invitation for original compositions for military band, and duly approved by the Committee of Selection. The other modern works to be heard are a "Miniature Suite" by C. B. Rootham, a "Gaelic Fantasy" by B. W. O'Donnell, and an "Interlude" by Herbert Bedford. It will be pleasant, also, to meet with the Byrd suite, as arranged by Gordon Jacob, and Bach's Fugue in C minor, as arranged by Bandmaster L. J. Pay.

FROCKS AND FANCIES.

Scarves Persist in every Material and every Form —Our Hero Silhouettes—Winter Lounge Coats— Shoes and Stockings Lore.

The end of the scarf is not yet, my friends! Weighted with fur it makes a continuation of quite half the coat collars, weighted with beads or heavy embroidery or fringe it adorns many of our evening frocks, and in itself, having become rather modest in colour and of a retiring disposition, it enables us to ring the changes on an old dancing frock with half-a-dozen silken squares and half-a-dozen lengths of ribbon. One of the most faithful adherents of the scarf is little Hermione Baddeley; you seldom see her dancing without one slung across her shoulders or lunching without one knotted about her neck. A pretty simple girlish dance frock worn in "Morals" has a chiffon scarf coming from one shoulder across the front of the throat and then falling down the back after passing under a diamante shoulder-strap.

Fur and Fringe.

For the luxurious there is a wide scarf of soft white fur, about two yards long and with one edge heavily fringed. This makes a lovely theatre or dance wrap, and when it is swathed round the body the fringe practically falls to the ground.

To Muff or Not to Muff.

Shall we carry muffs or not? In some shops they say no, in others they are going as far as making muffs of every kind to carry with fur-trimmed coats. There are reasons for and against, of course. Fur cuffs are certainly smaller and fur coats scarcer, and to a busy woman a muff is apt to be an encumbrance. However, the clever manufacturers have got over that difficulty to some extent by supplying a muff which can be used as a handbag—also there are soft fur hats coming along with brims of bright batik silk and muffs to match with a lining of the silk.

Hero Worship.

I hope we shall not catch the newest form of hero worship as practised in the States. There black silk silhouettes of the Prince of Wales are being sold for sewing on breast pockets of sports suits or silk jumpers and on hats and scarves. We may find the idea offered to us in those metal figures that adorn many felt hats! I certainly saw a girl the other day—one of the tailored-suit-and-Eton-crop-and-broad-brimmed-felt-hat type—wearing a couple of metal prizefighters on her hat in metal.

The Dog Collar.

There are a good many throatlets in fur about in the smart shops, and many of these are held in position by a heavy cord, looped at one end and finished by an enormous tassel. It just fastens loop fashion.

Lounge Coats with a Difference.

Since we discovered the comfort and the attraction of velvet house coats they have undergone many changes. They are no longer fashioned reefer-wise, but have pleated hips held by some little ornamental band of embroidery or galon or wool embroidery—this is gaining ground—and slip breast pockets take the place of the useful ones on the hips. The sleeves are wide, of course, and, equally of course, fasten with linked buttons, shirt fashion; but a velvet coat in any shape would spell comfort.

Shoes and Stockings.

I went into Blanchard's the other night and wondered why, under its new management, the stage element hadn't discovered it. It costs no more to take a guest there after ten at night than it does at the Hambone or Bullfrogs; the food is good, the floor and band perfect, and half the professional dancers in London seemed to be there to give free exhibitions of the newest ballroom styles. Barbara Miles was in the palest possible shell-pink, with shoes and stockings to match and a touch of bright coral in the form of a band round her dark head. It interested me to notice that in almost every case the colour of the frock was carried out in a gold or silver brocade, shoe and stockings were the same colour, only often in a paler shade. With a black frock touched with gold a girl was wearing black silk stockings of gauze-like texture and black satin shoes banded with gold and with gold heels.

Plaids' New Manifestation.

Judging from some of the frocks in last week's early dress shows, Paris is sending us plaids again—some of them simulated by lines of chenille stitching on a plain surface. Several lovely velvet frocks, made on simple lines, were patterned in a broken tartan, and some black velvet frocks had scarf collars lined with Royal Stewart tartan.

Fashions in Charlot's Revue.

I saw a few preliminary glimpses of the Lucien Lelong frocks for the Charlot revue—no belts, shorter skirts, lots of browns and tans and very long sleeves on some models—but I'll tell you all about them next week. The thing that hurt me most about the postponement from last Saturday was that in an excess of zeal the telegraphic messenger rang furiously at my bell at 3 a.m. on the one morning when I had achieved bed soon after midnight. "I thought it might be urgent," he explained. What he did not explain was why a telegram handed in at Charing Cross at 10.46 was over four hours in reaching a flat not a mile away!

Tucks and Pleats.

Never have I seen so many tucks and pleats on frocks and coats and blouses as have been on the new frocks at the new dress shows—of which there are no end again this week—Peron from Tuesday to Thursday, and Hoban et Jeane on Wednesday and Thursday, are the more important from the stage point of view.

MARGATE FESTIVAL.

Margate's fourth Musical Festival, which took place last week, has been a great success artistically, and, if one may judge by the size of the audiences, a financial success as well. It has undoubtedly brought much credit to the City Fathers, who bravely sanctioned the expenditure for this municipal enterprise; to Mr. Bainbridge Robinson (on whom so large a share of the organising arrangements have fallen) and the Municipal Orchestra under his command, and also to the distinguished composers, conductors, singers, and instrumentalists who have given of their best to the programmes. Lasting six days, the Festival has provided performances of music of many kinds: classical and modern, orchestral, vocal and choral, "light" and "serious." Prominent in most of the concerts have been works of contemporary British composers—which is as it should be. Elgar's "The Dream of Gerontius" was sung, under Mr. Arthur Fagge's direction, by the London Choral Society. These choralists, of course, know the work inside out, and so were able to give every effect to the choruses. Their enthusiasm was as notable as their discipline. Nor did the orchestra fall short, and with the help of Miss Sybil Cropper, Mr. Arthur Jordan, and Mr. Walter Saull, experienced soloists all, the performance was throughout on a high level. At the opening concert the day before—also given in the Winter Gardens—a miscellaneous programme was given, comprising modern orchestral music: Mancinelli's "Cleopatra" overture, and Ippolitov Ivanov's "Caucasian Sketches," songs, sung by Miss Esther Coleman, the charming mezzo-soprano, and piano-playing by Mr. Walter Rummel, whose performance of the solo part in Liszt's Concerto in E flat roused the audience to genuine enthusiasm.

One of the chief events of the week was the concert devoted almost entirely to Josef Holbrooke's works, the composer himself conducting, and Mr. Bainbridge directing only the opening performance—an excellent one, by the way—of Tchaikovsky's "Romeo and Juliet" overture. After the violin concerto, which was played with M. Miroslav as soloist, both composer and violinist were acclaimed and many times recalled; and the "Three Blind Mice" variations also came in for their share of hearty applause.

On Tuesday Mr. Eugene Goossens came to conduct, and to make his last appearance in public before leaving England to take up his appointment at Rochester, N.Y. The programme, as was evident, was one after his own heart. It opened with a brilliant performance of the Bach-Elgar Fugue and Fantasia. Beethoven's Eighth Symphony followed, and on the top of it some Stravinsky—the Berceuse and Finale from "L'Oiseau de Feu." Then came Elgar's violoncello concerto with Miss Beatrice Harrison, who is so closely identified with the work, as soloist, preceding a performance of "L'Après-midi d'un Faune," in which the solo flautist especially distinguished himself. The "Entry of the Gods into Valhalla" brought the concert to a grandiose finish.

The two final concerts were given over to light music. The first was composed mainly of orchestral pieces, such as Stanford's "Shamus O'Brien" overture, Norman O'Neill's music to "Mary Rose" and his "Blue Bird" dances, Albert Ketelby's "Suite Romantique," and Walton O'Donnell's "Theme and Variations"; the second was officially described as a "ballad" concert. It should be mentioned that Mr. O'Neill and Mr. Ketelby appeared to conduct their own works. Incidentally, both had to grant "encores," as also did Mr. Thorpe Bates, the vocalist of the evening, after his singing of Sullivan's "Woo Thou Thy Snowflake."

The description—"ballad"—proved to be elastic, the programme including excerpts from "Carmen," the overture to "Oberon," and Montague Phillips' "Rebel Maid" dances (played under his direction) for the orchestra, and songs, sung by Miss Flora Woodman, which could by no manner of means be got into the category at all; for instance, "Una Voce Poco Fa," from Rossini's "Il Barbiere," and Arne's "The Lass with the Delicate Air." But the audience's pleasure was not disturbed by nice distinctions. They delighted in all these things as well as in the authentic specimens of the ballad submitted by Mr. Herbert Cave and Mr. Robert Easton.

In the list of operas to be given at the "Scala" of Milan during the six months' season beginning in November stand Boito's "Nerone," Puccini's "Turandot," Montemezzi's "L'Amore dei Tre Re," Giordano's "Cena delle Beffe," Zandonai's "Cavalieri di Elkebu," and Lualdi's "El diavolo sul campanile." When shall we in London be permitted to hear Boito's work, or to judge whether Giordano has risen in his music to the heights of Sem Benelli's fine drama? A new ballet by Casella, entitled "Le couvent sur l'eau," is also to be produced.

Having gained both name and fame on this side, the De Reszke Singers depart for their native American shore, there to embark on a tour embracing fifty or more concerts. They take with them much music, specially composed for arranged for them, by Elgar, Terry, Cyril Scott, John Ireland, Malcolm Davidson, and others of our prominent composers, and so are self-constituted propagandists of British music.

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The Croydon Symphony Orchestra and Philharmonic Society open their joint season on November 22 with a performance of "The Dream of Gerontius." But before that, on October 6, to be precise, the well-established Monday concerts will begin once more. Beethoven's C minor and a Borodin Symphony, the Dances from "Prince Igor" (Borodin), Baron D'Erlanger's pianoforte concerto with Pouishnoff as soloist, Brahm's "Song of Destiny," and "Hiawatha," are the other works entering into the winter scheme. Prominent among the names of solo singers and instrumentalists to appear are those of Elena Gerhardt, Mignon Nevada, Carrie Tubb, John Coates, Beatrice Harrison, Moiseiwitsch, and the Lener and Kedroff Quartets.

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WEDNESDAY, SEPTEMBER 24, 1924.

PROPOSED SEATING REGULATIONS

Trades Council's Demand.

THE activities of the Labour Trades Councils in connection with the amusement industry seem to know no bounds. They have already been the means of creating a breach between the Actors' Association and the Variety Artists' Federation; it is their action which was mainly responsible for the present chaotic condition of the actors' organisation, and now they are applying themselves to the task of running the business of the theatrical manager for him. We learn that the secretary of the Portsmouth Trades Council and Labour Party has written to the CHANCELLOR OF THE EXCHEQUER pointing out that the accommodation of the stalls and pit in local places of amusement was frequently varied, and requesting that provision should be made for the licence to state numbers for the various parts of the house!

The subject of accommodation was preceded by a reference to a number of houses in the town which had failed to pass on to their patrons the remission of the Entertainment Tax. They ask the CHANCELLOR to decree that the licensing authorities should be advised that no licence should be granted unless the remission of the tax were passed on to the public. We are fully aware that, rightly or wrongly, the Government is insisting that the relief in the Amusement Tax shall be given to the public, and the local Trades Councils are entitled to help towards that end. But the revision of the tax was also intended to relieve the industry of an intolerable burden, and in the cases where the prices were not raised, or only slightly so, over pre-war rate, the charges, even with the tax twopence added, would not be above market level. Proprietors, however, are finding that it is to their interest to remit the tax. The posters of Moss' Empires, for instance, all bear the announcement that "patrons are given the full benefit of the Entertainment Tax." Galleries and balconies which were formerly 8d. are now 6d., and the results, where such concessions are made, are seen in increased attendances, which not only compensates for the dropped tax, but adds inestimably to the popularity of the house. It is a question entirely of the revision of prices of admission, for there is nothing to prevent a manager abolishing his sixpenny gallery with the 2d. tax, and repricing it at 8d. minus the duty. Whether that course would prove profitable is, or should be, a matter entirely for himself.

An Insidious Proposal.

We have no knowledge of what character the reply of the LORD CHANCELLOR will be regarding the request to fix the number of seats which should be allotted in the various parts of the house. It may not improbably be that he will dismiss the suggestion entirely, or that he will make arrangements by which some arbitrary rule will be made a condition of the licence. Such a course should be strenuously resisted. Managements frequently find it practicable to increase the number of stalls and decrease the pit accommodation or vice-versa. Different kinds of shows attract different audiences, and the expenses attendant upon some performances make it imperative that the prices of admission should be varied. A company of West-End artists, headed by a London star, is a more expensive production than an unpretentious revue, and its value to the public is proportionately increased. People buy their entertainment, like everything else, in the cheapest market, and if a dealer in amusements puts his price too high he takes the risk of diverting his business into the hands of his competitors.

The request of the Portsmouth Council is only a step from the demand to control prices, and a more insidious proposition we cannot conceive. It is an unwarrantable interference with the conduct of an industry that is already hampered on all sides by restrictions and conditions that no other undertaking is called upon to suffer. The State has all the control over places of amusement that it is entitled to in reason. Its duty is to safeguard the public from danger, and no one will be inclined to deny that it takes full advantage of its powers in that direction. If it claims to regulate the accommodation at the disposal of the public, and to dictate the prices, it should also make itself responsible for the consequent deficiency in receipts.

"BURLINGTON BERTIE'S" EXPERIENCES.

By ELLA SHIELDS.

As "Burlington Bertie" I have had many interesting experiences.

I visited the St. Joseph's and St. Elizabeth's Hospital at St. John's Wood, and saw a patient from New Zealand. He told me there was a boy in one of the beds near by who was very lonely and might like me to talk to him, if only for a few minutes.

I asked the Sister of the ward whether she would allow me to see the boy, and she said she would be delighted to do so.

While standing at the bedside talking to the boy, there came a voice calling to me: "Bertie, do come and see me." Then I found out there was still another boy who knew me.

And I came to the conclusion before many moments had elapsed that the whole of the ward had discovered who I was. To me this recognition was beautiful; it was wonderful — so wonderful that I can scarcely record my feelings.

It was so wonderful for "Burlington Bertie" to be recognised in the frocks and frills of a woman —so wonderful that a woman off the stage should be recognised as a man on the stage. It made me realise what it was to be a "real" woman — I was so delighted that men who had heard me sing as "Burlington Bertie" should rumble me as a real woman — a woman who in her profession wears men's clothes, who portrays men on the stage, but withal a womanly woman who had come to see them as patients of a hospital.

At any rate, that was the compliment that was paid me at this hospital. I could not have had a better reception if I had sung ten songs!

A few weeks ago I gave a turn at a Masonic dinner at a well-known West End restaurant, and I was mistaken for a gentleman. The Masons had sent a beautiful Daimler car for me, and when the car drove up to the entrance the commissionaire stood at attention and I overheard him say to a colleague: "Do you know who that is?" "Yes," replied his colleague; "that is Ella Shields." The first commissionaire would not believe the second commissionaire, who said: "No, you're wrong; that is the Prince of Wales."

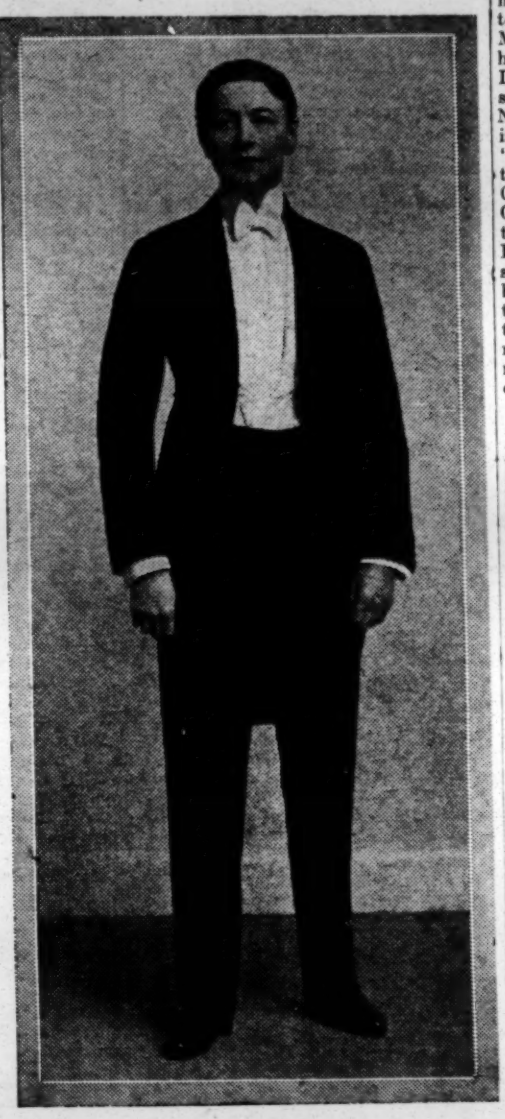
However, what transpired after that I do not know. I did not stay to listen, but I do know that when I came back after giving my show the first commissionaire said to me: "Well, miss, you have fooled me. It is a great pity you are not a real boy. If I were as good-looking as you I would insist on being one."

Quite a compliment, and such an honour to look like the most popular man in world.

At the Metropolitan the other week I was standing at the side of the stage and one of the attendants in front said to me, "When does Ella Shields come on? I am going to watch her from the sides. I have seen her from the front." The man mistook me for the assistant manager, and quickly left the side of the stage, because he realised that it was against the rules to be in that position.

As he was walking away he was told that the "man" he had spoken to was Ella Shields herself!

I was visiting a country house, and one afternoon I went to tea with my host and hostess to another house in the neighbourhood. I was there for at least one hour, when the host of the house I was visiting said to my hostess: "Who's your pretty new governess?" My hostess replied: "Well, she is not a governess. She is Miss Ella Shields." The host replied: "You don't mean Burlington Bertie?"



[Photo, Foulsham and Banfield.
MISS ELLA SHIELDS.

"Yes," said my hostess, "she is Burlington Bertie."

We went into the drawing-room, and the host spoke to his two sons and asked if they thought they would know Ella Shields off the stage. Both boys replied that they certainly would. The father said: "Well, here is Miss Ella Shields." To my great astonishment, I had been in the house one hour before anybody but my original host and hostess realised that I was "Burlington Bertie."

There are people who say, "I do not know whom I would really be—Burlington Bertie or Ella Shields." There are many times, when not on the stage, I wished I were "Burlington Bertie," because of the great love he has received, and still receives, from everyone.

"Burlington Bertie" is a character; and I shall always, I hope, be known as "Burlington Bertie," because he was my own creation, not forgetting the author and composer, Mr. W. Hargreaves. I only hope that "Burlington Bertie" and his chum, Ella Shields, will never lose the love that has been given to them.

THE DRAMA IN AMERICA.

"Nerves"—"Top Hole"—"Thoroughbreds"—"High Stakes."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Sept. 13.—At the Comedy Theatre the current attraction is a three-act play called "Nerves," by John Farrar and Stephen Vincent Benet. Lieutenant Jack Coates was an American aviator in the war, though ill-fitted for that hazardous occupation. Eager to do his bit for democracy, he enlisted with a number of his pals in the Tiger Squadron, but when the bugle bade him ascend he found excuses for remaining upon the ground. While his chums were battling in the skies he was to be found in the messroom fighting his besetting weakness. Some called him a coward and others said that he had nerves. Finally, however, he is goaded until he gets into his machine and soars aloft. When he descends, after disposing of an enemy, he is hopelessly crippled. In the last act he rejoins his companions at a reunion, entering in an invalid chair. After being suspected of cowardice he is by way of being transformed into a hero, for he has not only done his bit in the clouds, but gives a further exhibition of his courage when he learns that his sweetheart is in love with another man and gives her up to him.

"Top Hole."

At the Fulton Theatre William Caryl has produced this three-act musical comedy with the versatile and popular young actor, Ernest Glendinning, in the leading rôle. The book, by Eugene Conrad and George Dill, has been revised by Gladys Unger. The music was composed by Jay Gorney. "Top Hole," as the title indicates, is largely about golf, and concerns a young fellow who is good at the game but not quite so good at handling his financial matters. His father turns him out and orders him not to return until he has acquired a thousand dollars. He earns the required sum and acquires a blushing bride as well. The musical score contains two numbers that are likely to become popular, namely, "When

(*Continued at foot of next column.*)

(*Continued from preceding col.*)

You're In Love" and "There's Always Room for a Smile."

"Thoroughbreds."

George Marion, who will be remembered for his fine performance in "Anna Christie," acts the part of a horse-thief in the above-named play by Lewis B. Ely and Sam Forrest at the Vanderbilt Theatre. The scenes are laid in Kentucky, where a young lady lawyer has an office, but no clients. She seems to have left her native place to escape some mystery about her parents that weighs upon her. For her first case she has to defend "Doc" Pusey, a horse-thief, who turns out to be none other than her long-lost father. "Doc" would rather serve a term in prison than let his daughter know of their relationship. The young woman discovers it, however, and "Doc" eventually has his liberty, and his daughter restored to him at the same time.

"High Stakes."

A. H. Woods has just produced this three-act play by Willard Mack at the Hudson Theatre. The principal parts are played by Wilton Lackaye, Lowell Sherman, Robert Vivian, and Phœbe Foster. Richard Lennon, an elderly widower, has taken to himself a young wife, who proves to be an adventuress. His brother Joe discovers that he has been victimised, and is in danger of being fleeced by blackmailers. So Joe takes his pistol in hand and clears the house of the artful little blonde lady and the young fellow with whom she has been plotting to obtain possession of her elderly husband's fortune.

Frederick Solomon, musician and actor, for fourteen years general musical director for Klaw and Erlanger, has just died in this city in his sixty-third year. He had spent almost his entire life in association with the theatre, having made his début as a child of eight at the Drury Lane Theatre. He spent three years in the band of the Royal Marines, winning the Queen's Silver Medal as a first-class musician. Many years ago he appeared under the name of Lieutenant Fred Charles at the London music halls. After he came to America he joined Lillian Russell's company, his brother Edward being the star's second husband. In 1886 he began a long engagement at the Casino, playing Francis Wilson's part at the latter end of the long run of "Erminie." He also appeared at Koster and Bial's Music Hall in his brother's operetta, "Billee Taylor," making a big hit in the song "All On Account of Eliza."

THE PLAY IN PARIS.

More Cabaret Revues—Daughter Chaperoning Mother—New Bouffe Operetta—American Rodeo in Belgium.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Saturday.—Roger Ferreol, who is now a bit of an expert at revue producing under restricted circumstances, has reopened his fashionable cabaret des Deux Anes with a diverting show by Colline and Merry. It is a mystery how the company can cause so much fun on such a tiny stage, but they are all talented artists and they make good to the end. It is useless to try to detail the rollicking wit of M. Ferreol in his revue, "Hé, ris haut," in which Colline, Merry, Dallio, Marc Hely, the manager himself, Mlles. Christianne Deyrlord, Nicole, Arletty, Derny score. There is a skit on the medical comedy "Knock," another about the flight of the swallow, a modern ballad from Cyrano de Bergerac, criticism of the Olympic Games (as was to be expected), the "dry season" in America, with Liberty enlightening the world, the stupid film scandal at Versailles (which, by the way, has not yet been before the Courts for judgment). All the topical events of the day are amusingly reviewed, constituting an entertainment of the most frothy quality for digestive purposes after a big dinner.

"Du Haut en Bas."

We step from Montmartre to the Latin Quarter, but find the cabaret life is the same. We go from the high to the low sites of Lutetia, where the Noctambules likewise caters for its habitués of the Boulevard St. Michel (a wide step from the Rue Pigalle) with a revue played by the poetical stars of this cabaret, Jack Cazol, R. P. Groffe, R. Bartel, Suzy Pierson, Rita Poncetta, Marcelle Marcie. They play as if they had collaborated in its preparation, all seeming to have prepared their individual scenes. The author is Martial Boyer, the owner. The result is highly satisfactory, and "Du Haut en Bas" (a title explaining the chance visitor's migration across Paris) is chock-full of humour. Nevertheless it must be recorded that the Noctambules has retained its speciality in the chansonnier items, for such princes of rhyme as Xavier Privas and Vincent Hyspa.

"Maman."

In the new three-act comedy of José Germain and Paul Moncousin, presented by V. Sylvestre last Saturday for the reopening of the Theatre du Vaudeville, we have the rôles reversed, it being the daughter, Denise, who is the sedate matron, while the mother, Delphine, is having a good time, living far beyond her means, and almost causing a scandal by her goings on, albeit she remains a perfectly honest woman. She attends the dancing resorts, in elegant attire, while sweet little Denise minds the home. Delphine is taken aback when her favourite dancing partner asks for the hand of her daughter, but as she is not seriously infatuated she readily consents. It is the swain's wealthy, aristocratic uncle who objects to the marriage. He has heard of the mother's goings on, and is afraid to let his heir enter such a family. Delphine promises to reform, and not even to appear in the hotel lobby in the usual tantalising bathing costume. When "Mamma" and the uncle meet, the latter recognises Delphine as a delicious lady he had platonically protected one night when she fell asleep in a restaurant and was forced to remain until morning. All would now be well if the uncle did not suspect an old friend of the family of helping to support "Mamma" in her extreme extravagance, never believing the man would do such a thing with disinterested intentions. The uncle is smitten by the proposed mother-in-law of his nephew, but still fights shy of a union until Delphine lets it be understood she is ready to give him her own hand if he fosters the marriage of her daughter Denise. The sequel is a double wedding, to the general approval of the contented audience. Mme. G. Dorziat impersonated the frivolous mother, whose main object in life during the earlier part of our acquaintance seems to be changing her dress. She appears in six elegant robes, a walking advertisement for the leading Parisian couturieurs. Abel Tarride is convincing as the moral uncle, and the remainder of the parts in this successful comedy are held by Benard, Tissier, J. Silvestre, Joffre, Fernal, and Mlle. Renée Devillers.

"Troublez Moi."

The three-act operetta-vaudeville signed Yves Mirande, music by Raoul Moretti, presented on Wednesday, is a musical farce. The effusion has been announced under different names, the expected title being "La Jolie Betise," but it was feared the public might take the appellation too seriously, and so we read the latest is "Troublez Moi." We make an itinerary from the mansion of a nouveau riche through the opera ball to the room of a janitor. Pollux has made a false declaration of his income, and the fiscal inspector is on his track. The latter official is more ambitious than conscientious, and is willing to close his eyes to the discrepancy, provided the offender's daughter, Suzy, marries his son. Suzy prefers another, but the situation is saved by the tax collector's offspring making up to the other daughter of Pollux. This gay dog, impersonated by Dranem, takes on with a smart little creature about town, while his wife seeks revenge with a youthful flirt. Rollicking lyrics are set to a romantic score, and the story is acted with the best of good intentions. Indeed, the cast is a star one, including Lamy, Baroux, Gabin, Mmes. Duller, Davia, Reylat, Christiane d'Or, Mlle. O'Nill, and Harry Wills.

Revues at the Olympia.

For three weeks, commencing October 30, P. Franck will present at the Olympia the three revues which Mme. Blanche Rasimi intends taking on her South American tour. These productions, signed Roger Ferreol and Max Eddy, will only be played seven days each (twice daily) at the Olympia, whatever may be the success, the object being to lick them into good form before Mme. Rasimi sails for Buenos Aires. She is at present touring Switzerland with her Ba-Ta-Clan shows.

The Russian dancer, Mlle. Nikitina, will again star at the Concert Mayol. The engagement of J. W. Jackson's twelve English dancing girls has been prolonged at the Alhambra until October 2.

The American rodeo last week at the Buffalo velodrome has left for Brussels, and then will tour the South of France before visiting Spain. The company has been booked through the agency of P. B. Arnaud, at present the exclusive agent for the Paris Empire.

Mlles. Mitty and Tillio, the French dancers, sailed to-day for New York, to open in the Ziegfeld Follies. They will be absent six months, and will then return to the Casino de Paris.

The Theatre des Celestins, at Lyons, under the management of Montcharmont, will present a French version of the Vienna three-act operetta, "La Bayadere," by Callmann, next March.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

F. Baugh, Thursday, Sept. 25.
Morris Harvey, Thursday, Sept. 25.
C. B. Cochran, Thursday, Sept. 25.
Nellie Lonnen, Thursday, Sept. 25.
Yorke Stephens, Friday, Sept. 26.
Edmund Gwenn, Friday, Sept. 26.
Angelo Asher, Friday, Sept. 26.
Ella Shields, Friday, Sept. 26.
Lena Ashwell, Sunday, Sept. 28.
Gwendolen Brogden, Sun., Sept. 28.
Tom Terriss, Sunday, Sept. 28.
Fred Russell, Monday, Sept. 29.
Lily Morris, Tuesday, Sept. 30.
Maie Hoey, Tuesday, Sept. 30.
C. T. Aldrich, Tuesday, Sept. 30.
J. H. McCarthy, Tuesday, Sept. 30.
Norman Berlin, Wednesday, Oct. 1.

THE VARIETY WORLD.

The Variety Ball—Vaudeville Golfers—Billy Merson Shield—New Musical Comedy.

The Variety Ball.

The fifth annual Variety Ball, in aid of the V.A.F. Benevolent Fund, will take place at the Royal Opera House, Covent Garden, on Thursday, November 20. Tickets will be £2 2s. each, and this year double tickets at £3 3s. will be available, both prices including supper. A big programme of attractions is being arranged by Harry Marlow, the organiser of the ball.

Proud Papa.

Chas. Henry, who is now busy on the preparations for the new Harry Day production, "Events," was presented by his wife with a bonny girl on Wednesday last at their new home in Golders Green.

"Nelly Dean."

Miss Gertie Gitana, so popular with music hall audiences as a single turn, is appearing for the first time in a musical play entitled "Nelly Dean." She will commence her tour at the Kilburn Empire on Monday, and will appear in London for eight weeks, after which she will go to the provinces.

Stoll Cup Competition.

The preliminary or qualifying round in the Stoll Cup golfing competition takes place at Sudbury to-morrow (Thursday). The sixteen members who return the lowest scores (medal play) will be entitled to enter the competition proper.

The usual monthly bogey competition also takes place at Sudbury on the following day, Friday.

Nellie Wallace Prize.

Next week, on Thursday, Oct. 2, the new trophy, the Nellie Wallace Prize, will be up for competition. The Harrow Golf Club (Preston-road) will be the venue for this event.

Billy Merson Shield Result.

Mr. Harry Ristori led the field at Raynes Park last Thursday with a useful 82 net. Mr. Horace Sheldon (the holder) made a big effort to retain his position, but had to be content with second place, whilst other leaders included Mr. James Foreman (86); Mr. J. W. Rickaby (87), Mr. Teddy Knox (88), and Mr. Greeves Johnson (89). Others who competed included Messrs. George Sanford, Dave Carter, Billy Merson and Bruce Green.

The only card from the provinces emanated from that enthusiast Mr. Sammy Shields, who thus qualifies to compete with Harry Ristori in the final.

Gillespie Trophy.

The Gillespie Trophy competition is carried a stage further by Mr. Harry Gunn's victory over Mr. Billy Merson in the second round.

This will be some consolation for Harry, as he held the same score as Mr. Ristori in the Billy Merson Shield competition, but inadvertently his card was destroyed. Hard luck!

New Members.

The latest additions to the list of members of the Vaudeville Golfing Society are Mr. Bert Terrell (a useful executant who, if we remember correctly, plays down Sydenham way) and Mr. Harry Le Cren. Both were elected last week.

Dick Henderson.

For his last night in town for many months to come, Dick Henderson will surely remember the hearty reception accorded him at the New Oxford, both prior to and after his performance. On Saturday next Dick departs for his American trip.

A Treat for Brinsworthians.

Over 30 of the old folk from Brinsworth were entertained at the Palace, Hammersmith, on Friday last, witnessing the first performance at that house, and spending a very enjoyable evening. Mr. Chas. Gulliver very kindly placed seats at their disposal, Charles Austin and Bruce Green provided the necessary transport from Twickenham, while Mr. and Mrs. Dick Henderson went over from the Oxford and presented each member of the party with chocolates and cigarettes. It was a happy idea, and the committee are very grateful to all concerned for their generosity.

"Patricia."

"Patricia," a new comedy with music, will have its initial performance at the Palace Theatre, Manchester, on Monday next, with Miss Dorothy Dickson and Miss Cicely Debenham in principal parts. The production is by Dion Titheradge. The "book" is by Denis Mackail, Austin Melford, and Clifford Seyler, the lyrics by Arthur Stanley, and the music by Geoffrey Gwyther. Max Rivers will arrange the dances and ensembles. Also in the cast are Stella St. Audrie, Thomas Pauncefort, Philip Simmons, Josephine Quest, J. J. Bartlett, Frank Arlton and Ambrose Manning.

V.A.B.F. and I.

The committee of the V.A.B.F. and I desire to acknowledge with grateful thanks receipt of the following recent donations:—Union Castle Steamship Co., £9 4s., collected at concert on the "Arundel Castle" (Capt. Hague); G. V. Dalby, Sheffield Wolves, £3 2s. 6d.; Paul R. Hall, Manchester Wolves, £8 7s.; Fred W. Hurdle and Arthur Prince, special collection on R.M.S. "Ormuz," £11; Co-Partnership Cab Co., £5; Union Castle Steamship Co., £5 9s. 2d.; Wm. Rogerson, 5s., "being a little appreciation of a few rhymes by Dick Tubb, comedian."

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 20 death levies are now due on the 1924 book. Red stamps 38.

Rais Orchestral and Variety Agency.

The Rais Orchestral and Variety Agency, of 48, Rupert-street, London, W., have achieved remarkable success during the past three years with their orchestras, dance bands, and cabaret shows. Mr. Harry May, the well-known saxophonist and band organiser, who is busy at present finding suitable artists and musicians for a new production, has been appointed manager to the agency, where he will be pleased to meet old and new clients. This agency's three new dance bands, which will be performing in London and provinces during the forthcoming season, will doubtless add fresh laurels to those already won.

A "New" House.

With the laying of a beautiful pile carpet over the whole of the auditorium, the interior decoration of the Camberwell Palace has now been completed. The inside of the hall is now very attractive with its wonderful golden "tabs" and brilliantly painted ceiling, and Mr. J. Joseph-Ellis, the newly installed manager (late of the Grand, Clapham Junction), hears nothing but praise from patrons of this popular Gulliver house.

Nicol and Martin.

At the end of this month Nicol and Martin conclude a four weeks' stay at the Drei Linden Varietie, Leipsig, and for the month of October are due to appear at the Wintergarten, Berlin. Harry tells us that the act is booked on the Continent until next July, and they are having a most successful tour.

Sammy Shields.

The merry Scot, Sammy Shields, is back at the London Coliseum this week, where he was given a big welcome on Monday.

Harry Gunn.

Making his first appearance at the London Coliseum this week, Harry Gunn must have felt very gratified with the hearty reception which was accorded him and his company on Monday night.

Robb Wilton.

For his return visit to the New Oxford, Robb Wilton decided to revive "Sherlock Bill," which caused big laughter here on Monday night.

The Chisholms.

Concluding a long season with the Surprise Variety Show on the Moss Empires, Peggy and Lena Chisholm are appearing at the New Oxford, at which house their delightful efforts call forth much applause.

Jean Bedini.

Jean Bedini has had to postpone his departure from America on account of difficulties arising about Murray Leslie's passport. Both sail on September 25. Mr. Leslie is to be the principal comedian in Jean Bedini's new show, "Cheerio."

Variety in Germany.

We hear that excellent reports have been received of conditions of variety in the best vaudeville houses of Germany, and several British artists who are working in that country speak in the highest terms of the treatment they are receiving not only from the managements, but from the artists engaged by them, as well as the general public. It has been stated that artists were by no means treated fairly at Danzig. A letter from a well-known British artist gives a denial to this statement. His letter states: "There was a great ovation when our turn was announced, as we were the only English artists in the town. . . . I may mention that the managers and everyone concerned are very good to us and fair as regards salary, expenses, etc., and also to keep us au fait with the language. We are doing very big, and the people like us very much."

Mr. Jimmy Sale.

"Jimmy" Sale, who will be remembered as the popular conductor at the Palladium, and also of the Hippodrome, Brighton, will relinquish his position as conductor of the Palace Pier orchestra at Brighton on Sunday next. The orchestra, of which he has been musical director for the past seven years, is to be disbanded. The directors of the Palace Pier have placed the large theatre at the disposal of Mr. Sale on Sunday evening, when he will give a farewell orchestral concert. In addition to the orchestra, there will be contributions by Mr. George Robey, Miss Marie Blanche, Miss Edith Heatherley, and Mr. Andrew Soutar, the novelist, who will submit a new song, specially composed for his latest novel, "This Frail Woman," entitled "Will You Forgive?" Dutch Daly is also a feature of the programme.

In an interview Mr. Sale said that his future plans were not yet fixed. He had been approached by a number of first-class towns to provide an orchestra, but for the time being he felt he had earned a rest. Seven years is a lengthy period to remain at one seaside resort, and the engagement had been most enjoyable in every sense of the word.

Mayne and Sheridan.

Next month we are to see that popular pair, Mayne and Sheridan, back in town with all new material.

Kenneth Maclaine.

Returning from Ireland last week Kenneth Maclaine is re-appearing this week at the Victoria Palace, and his three numbers included "In Sunny Italy" (Ralph Stanley), an excellent character study. Kenneth has been specially engaged to play the juvenile part in "Mr. Manhattan," which commences a long tour at the Chatham Empire, October 20, under the direction of Fred Duprez and Harry Kaufman.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild wish to thank the Lion Hospital Aid Society for a donation of £21 per Miss Lottie Albert, Miss Florence Dwyer for a collection of 14s. 6d. from the "Hullo! Blackpool" Revue Co., and Miss Cara Magda for one of 14s. 1½d.

Jan Caryll and Delyse.

Jan Caryll and Delyse (formerly known as Pansy Bosworth) having concluded their third successful season at the Floral Hall, Scarborough, where their speciality dancing has been one of the outstanding features of the entertainment, are booked for a tour of India, China, and the Far East, leaving England the middle of October.

Foster and Ninon.

After a most successful week at Mile End Empire, Foster and Ninon are paying a brief visit to the provinces this and next week, and on Oct. 10 they are due to sail for South Africa by the Windsor Castle. These clever entertainers, who are paying a return visit to Africa, are to continue their journey to Australia, and will be absent until next summer. In the meantime they are seeking some good comedy numbers.

Miss M'Lita Dolores.

"Tip-Top Topics" having finished its ten months' successful run, Miss M'Lita Dolores, the leading lady, is taking a well-earned rest after her strenuous work, and sailed on the "Caledonia" to Gibraltar. She will return in about a fortnight's time, and take up a part in a Julius Darewski production which will have a short tour in the provinces prior to its West-End production.

"I Wonder What's Become of Sally?"

The extraordinary success which Dick Henderson achieved at the New Oxford, last week, with the new Wright ballad, "I Wonder What's Become of Sally?" has had its sequel in an unprecedented demand on all hands for this most tuneful and arrestingly human song of the emotions. Already, many other eminent variety performers, including Eric Randolph, Kenneth Maclaire, Randolph Sutton, Ida Rev'ell and Henry J. Hearty, have elected to make this their big featured number, whilst applications by the score are arriving at the Lawrence Wright house, by every post, from revue producers, as well as individual artists. Nor are pantomime producers slow to seize upon this golden opportunity of adding the new "Sally" to their already lengthy list of Wright hits for their forthcoming pantomimes. Professional copies and band parts are now ready, and intending singers should make early application to the Wright firm for both.

Connie Browning.

Associated with De Courville productions for many years past, Connie Browning has been appearing in "Vanities" for nearly twelve months, in which she is playing the leading part. This successful show, which paid a return visit to Brighton last week within eight months, will be seen in town again next month at the Willesden Hippodrome.

Robinson and Macken.

Deputising for the top of the bill at Shoreditch last week, Robinson and Macken in their popular scena met with a hearty reception. This week Bob and Nan are rehearsing at the Princess's Theatre, Glasgow, for a season at this house under Harry McKelvie, which commences on Monday next.

Maggie Dickinson.

Just now Maggie Dickinson is appearing in Cabaret at the London Club with her own novel entertainment, which includes Syd. Culver and Al Clark. Next month Miss Dickinson returns to the Alhambra, when she will present her recent success "The Sauce Box."

"Mam'selle Kiki" at Derby.

Packed houses at every performance showed their appreciation of "Mam'selle Kiki" at the Derby Hippodrome last week, and Miss Ella Retford, who was making her first appearance in the town, had a very hearty reception. The part of Kiki gives her scope to display all her varied talents, and she is the finished artist in all she does. Mr. T. F. Dawe, who is presenting the show in the provinces prior to a London season, has certainly got a winner. Alec Fraser and John Humphries have good parts, and make the most of them. Mr. Ernest Vincent is to be congratulated on securing such an attraction for Derby.

LONDON VARIETY THEATRES.

THE COLISEUM.

No matter how accustomed you may be to expert exhibition dancers, if you have not seen the Forde Sisters there is still a surprise in store. Unfortunately, at their opening performance at the Coliseum this week, the fair one appeared with a bandaged ankle. She contented herself, in consequence, with giving some slow and graceful movements and some redoubtable high-kicking. But the brunette was an amazement. She bounded across the stage as if it were an acrobat's spring mattress. She swung her feet as high and as wide as she wished. She folded herself, without any loss of charm, into shapes that only contortionists could copy. She drooped backwards until she seemed suspended in the air and subsided so slowly and delicately that the most celebrated dancer of the dying swan might well envy her abnormal power over her body. Their accompaniment was provided by Murray Pilcer's Band from Ciro's Club. Besides a masterly display of syncopation, it boasts a drummer who can imitate the noises of an American train so realistically that you feel the thrill of setting out from New York to 'Frisco.

For more than one attraction the bill is indebted to recent successes at the Alhambra. Harry Tate, for instance, brings "Fishing" from the other side of Charing Cross-road. There is no need to praise its hilarious absurdities, but perhaps it may be excusable to point out that not the least humorous moments are those when nothing in particular is happening—when the engrossed anglers show us their preposterous selves lost in contemplation. And one would give more than the proverbial penny to know what such grotesque souls are thinking about. Ann Codee, the vigorous French comedienne whom the Alhambra's patrons took to their hearts, has arrived with Frankie, and they continue their boisterous love-making with characteristic zeal. Harry Gunn's clever burlesque of a wedding and of the memories it has left many years later, has come from the same house, and is very popular. Another favourite is Sammy Shields, the sports specialist, some of whose most recent successes were at the Alhambra.

This week we are taking a farewell of Renée Kelly. When she completes her engagement with Edwin Burke's "Likes and Dislikes," she embarks for South Africa, where she will appear under Leon M. Lion's management. Hylton Allen and Frank Freeman, who support her in the present sketch, are also leaving on this tour. Another "turn" remaining from last week is "The Roses," the classical ballet that is the vehicle of Stanislaw Idzikowsky's exquisite art. The return of Lewis Davenport, whose coloured waistcoats in bewildering variety is welcomed by all who appreciate a clever blend of humour and skilful conjuring. Maria Axarina, the Russian prima donna, is a newcomer of note. This is her first appearance in England, though she is known not only on the Continent but in the Dominions. Her present repertoire consists of a number of Russian songs with an English ballad as a response to the audience's demand for more.

THE ALHAMBRA.

If dancers should come provided with their own jazz band, why should not a singer have similar support? That is Ethel Levey's idea, and she turns it to good account. Her "five boys," as they are called on the programme, play the piano, banjo, timpani, trombone and saxophone. Thus her deep voice, with its swoops and swerves and twangs, and sudden jabberings, has an apt accompaniment. Everything she sings takes on the tone of the excited negro, which is the source of syncopation. Even Talbot O'Farrell's "If I Can't Sing About My Mammy" is Americanised in this fashion. She also sings "California," "Somebody Else," and other popular numbers; but "Hurry Back Home To Me" is given specially elaborate treatment. The stage is changed into a bedroom. The "boys" play behind a screen. Ethel Levey awakes in a dainty bed of peacock-blue. An alarum clock wakes her. She jumps out of the sheets and discloses a syncopated suit of pyjamas. Then she sings the song about the woman's readiness to forgive the truant lover. He appears in the conductor's chair and pleads with her. She agrees to overlook his transgressions—but the last line is altered to "Let me get back to sleep," and she dives into that wondrous bed of peacock-blue.

Talbot O'Farrell is also in the bill. His way of taking the audience in his arms, so to speak, as their host never fails. He faces row upon row of adoring eyes. Every word of his account of the Irish wedding is listened to as if it were solemn and portentous truth. He has now a song on the same subject which makes very merry nonsense. With "Wonderful World of Dreams" he carries everybody away from humour into emotion, and with "Fat Men Are Wonderful" he takes everybody on a return journey.

William Burr and Daphne Hope, as the lovers in "A Belle—a Beau—and a Balcony," again prove their popularity as last week, but the rest of the bill is changed throughout. Several old friends, such as those merry gymnasts, the Four Famous Julians, reappear, while on the other hand we are introduced to new acquaintances, such as Madge North, the Anglo-American contralto, who sings several spirituals we have not heard before; and Clarence Coley, who, with Happie Jaxon, shows what comes of the chance meeting between a music-hall performer, a small girl, and a decorated dog outside a stage-door. Georges and Betty Hope dance attractively, and V. M. Gaston plays his xylophones with unrivalled skill. The Buckleys' boomerang straw hats prove a very acceptable novelty, the audience entering into the fun of throwing them on to the stage, though the feat required no little skill—only one man succeeded, and he was a critic!

VICTORIA PALACE.

The Two Bobs are at the head of affairs this week at the Victoria Palace, and demonstrate again the splendid entertainment value of their famous act. These jovial artists are finely stocked with songs suitable to their rollicking style, and in "Little Wooden Whistle," the "Lost Umbrella" item, "Sure As You're Born," and "Pennsylvania" they are seen at their best—which is very good indeed. A vociferous recall and a delightfully droll number as an encore, in which the Bobs appear as two typical Frenchmen, brought this excellent turn to an end. Messrs. Fyne and Hurley—actors as well as humorists—put over their popular act to the heartiest approbation. Mr. Alec Kendal in up-to-date and apropos anecdotage is also well received; as is Mr. Kenneth Maclaine, who has a good number in "Something To Remember You By," and a humorous recitation, "The Same Old Bill," which went well.

The last week of the "September" number of "Our Cabaret"—the October issue is due for next week—finds this delightful entertainment going as well as ever; the wealth of clever business, bright scenery, beautiful dresses, elaborate mounting, and the vim and exuberance of the principals and the delightful Palace Girls being as enjoyable as ever. Mention should not be omitted of the efforts of Mr. J. Weaver and his hard-working orchestra, both as regards the individual turns and the cabaret.

CAMBERWELL PALACE.

There is a very attractive programme here this week, and the reception accorded to Whit Cunliffe, Bruce Green, J. W. Rickaby, and Irene Shamrock must have gratified these artists exceedingly. Whit Cunliffe is a firm believer in keeping right up to date, and he has a quiet hit at folks who come to London and who give their opinion of it. In "So This Is London" he vocally records the experience of a gentleman from Lancashire, a clergyman, an American, a Welshman, and a Scotsman. His other numbers were "Why Do They Call a Ship a She?" and "In the Days of Old."

Bruce Green makes an hilarious dame, and the house is in an uproar all the time "she" is occupying the stage. Bruce is an expert at putting across extremely funny patter, and so easily does he ingratiate himself with his audience that he soon had them merrily joining him in his song, "Our House." Two other items which went with a swing were "The Fairy Told Me" and "There's Just as Good Fish in the Sea." Irene Shamrock is a vivacious little artist, and she sings four songs in a characteristic way which proved very popular with the audience. "The Hokey-Pokey Man" is still a popular feature in J. W. Rickaby's repertoire. His pidgin English and quaint cuts in the words are very funny.

The Metro-Gnomes Band, presented by Jack Hylton, proved one of the successes of the evening. Not only does their playing appeal, but the excerpt of cabaret work of Ennis Parkes and Tim O'Connor in their clever dancing and singing adds a great deal to the popularity of the whole entertainment. The Band played a medley of old songs and up-to-date numbers, and very pleasing indeed was the interlude where the violin and viola predominated.

Fred Roy, as "Felix," the comedy cat, did some clever acrobatic work, whilst the programme is completed by the Aslanoffs and the Buchanans.

THE GRANVILLE.

The cosy little Walham Green house, its floor resplendent with the new red carpet laid down during the week-end, is this week devoted to a first-class variety bill. One of the most popular items is undoubtedly that provided by Mr. Harry Shiels, under the title of "Bill's Derby Sweep"—a sketch with a laugh in almost every line. To see Mr. Shiels, with his wealth of facial expression, interrupting his culinary operations (a bloater over a penny candle), to receive the news of his success in the £20,000 sweep, is calculated to excite the risible faculties of the most melancholy. Capital support is given to Mr. Shiels by Miss Nora Harrington, and the sketch had a most enthusiastic reception. Combined effort is very adequately represented by Viva and Lulu, two young ladies who are decidedly clever dancers, and by Dunn and Dee, a pair of cross-talk comedians, who are most entertaining, and who bring their turn to a bright conclusion by an exhilarating Scottish reel. Something out of the ordinary is also provided by Mr. Johnny Fuller as Spinx the Cat. His imitation of a frolicsome feline is most realistic.

An act of high artistic value is that presented by Miss Marie Lawton. Playing her own accompaniment on that sweet instrument, the harp, Miss Lawton runs through a collection of songs and ballads which cannot fail to stir a responsive chord in every heart, and the silvery notes of her voice roused the patrons to much enthusiasm. Duncan and Godfrey, who follow, also have the happy knack of appealing to their audience, their latest scena, "Under the Lamp-post," being well up to their previous high standard. It is a little piece of true Cockney, and discloses the popular couple scoring off each other all the way through. For a character-study of London life, Duncan and Godfrey's little show wants a lot of beating. Mr. Harry Leybourne, in addition to giving his popular turn, also makes several amusing interruptions during the evening, whilst the programme is brought to a cheery conclusion by Messrs. Frank and Albert in a merry concoction which includes clever stunt instrumentalisation and burlesque classical dancing.

LONDON, SHOREDITCH.

Bert Terrel makes his welcome return visit here with all his latest successes. The popular Dutch comedian has lost none of his cleverness, and his show is full of infinite variety. "Wilhelmina, Pride of the Zuyder Zee," and other ditties, interspersed with capital stories, yodelling and dancing, all contribute to the enjoyment. Will Hay, fresh from his world's tour, keeps us in roars of laughter with his "Fourth Form at St. Michael's." The precocious new boy certainly gets more kicks than halfpence, and the old boy is drollery personified. Will Hay's idea of how to teach the young idea to shoot is wonderfully funny.

Ena Fey sings brightly "Reuben" and "Dancing Dan," and dances neatly. Zachary Tan, the novelty man with a ukalele, has quite a way of his own, and he can extract music from a variety of weird instruments. Willie Robbins, coloured comedian, gives a good turn and dances very well. Joyce and Shields prove a dexterous and delightful dancing pair. May Stevens as deputy puts in good work with vivaciously rendered songs. The Cairo Trio also do well with a comedy equilibristic novelty.

CROYDON EMPIRE.

There is a capital variety bill here this week, in which Miss Clarice Mayne figures prominently. Her impersonations of well-known artists are exceedingly well done, and her songs earn her much applause. The popular number, "What'll I Do?" is especially well received. Whit Cunliffe, as bright and breezy as ever, scores with "Money and Misery," and several of his older successes. Mlle. Derra de Moroda with Victor Marell gives a pleasing display of classical dancing, and Mario di Pietro, the mandoline virtuoso, an

(Continued on next page.)

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LONDON VARIETY THEATRES.

(Continued from preceding page.)

Joan Revel, soprano, in their musical interlude, "A Night in Naples," are much appreciated.

Dan Leno, jun., is most amusing, his clever antics while dancing evoking roars of laughter. Eddie Gray gives a novel juggling entertainment; and Clark and Ritchie, the popular black-and-white comedians, are responsible for some clever patter. The Storks, trapeze artists, close with a highly commendable act.

"ALL IN FAVOUR,"
At the New Cross Empire.

The habitués of the New Cross Empire dearly love a good revue, and "All in Favour" was received with great enthusiasm by the large audience on Monday evening. In sixteen scenes, what is described on the programme as a "new style entertainment" evoked round after round of applause. The book is by Frederic Bentley, and Weston and Lee, the music by H. Elliott Smith, and the lyrics by Eric Little and Weston and Lee.

The three opening scenes introduce practically the whole of the cast. Scene IV, entitled "Stung," shows us Frederic Bentley, who of course is responsible for the bulk of the fun, as Percival Denton, an artist, Stephen Adeson as the valet, Angus Strong as prospective father-in-law, and Mabel Lambert as the girl, Pauline, and the roars of laughter proved how much this scene was enjoyed. A song for Florence Helm, who has a splendid voice and uses it to great advantage, "If I Don't Get the Sweetie I Want," was a good number, and the ensuing scene, "Caller Herrin'," to a pretty setting, in which Kitty Franklyn, the Mostyn Quartette, and the Tiller Girls distinguished themselves, also earned warm appreciation. Scene VII, in which Frederic Bentley is a plumber, with Stephen Adeson as his mate, shows how to mend a gas bracket in his own inimitably funny manner, again kept the house in one ripple of laughter, and when Pansy (Florence Helm) and Rupert (Angus Strong) shift their quarters and go to another hotel, and the plumber and his mate have a job there also, the funny side of the coincidence was well appreciated. Angus Strong, Kitty Franklyn, Florence Helm, the Mostyn Quartette, and the Tiller Girls, in another scene, "Gipsy Love," were very good. In a golfing scene, "Any Old Course," by Florence Helm, and "Rain, Rain, Go Away," were two numbers rendered very prettily. Another amusing scene followed, laid in a girls' high school, and Bobby's (Frederic Bentley) choice in a love proposition was well understood. Scene 15 was a domestic "tragedy," and the fun was well kept up. The final scene, "Magical Night," was very pretty, and Florence Helm, Angus Strong, Kitty Franklyn and the Tiller Girls again earned everybody's favour. The curtain descended to a storm of applause and a recall would not be denied.

"CASEY'S COURT"
At Hammersmith Palace.

Mr. Will Murray's "Casey's Court" drew crowded houses to the Hammersmith Palace on Monday, and seldom have we heard such hearty laughter throughout a show as we did at the second house. Humour is plentiful throughout. It would be impossible to mention all of the numerous comedy incidents depicted, but special mention must be made of the last scene portraying a street urchin's idea of producing a music hall show. There are slight touches of pathos and sentiment introduced that are admirably done.

Mr. Will Murray as Mrs. Casey is responsible for much of the fun. He fits the part perfectly, and his dame study is one of the cleverest possible. Mr. Murray also enacts the rôle of Doctor in the Lunatic Asylum scena with marked success. Mr. Fred O'Malley as Mr. Casey lends able assistance in the comedy scenes, his rich Irish brogue being very fascinating. The Casey children are capitally enacted by Miss Cathie Gunther and Mr. Charles Grieve. The former sings "Childhood Days" and joins Mr. Roy Leo in the duet, "Any Rags," a good number; whilst Mr. Grieve is responsible for the songs "Mother" and "Lanarkshire." Mr. Roy Leo's "Charlie Chaplin Mad" number is also well put over. Mr. John Mooney is very funny as the New Warder. Mr. E. Rivoli's concertina specialité turn is well received. Peggy Hudson's song and dance, "If You're Irish," and pretty May Jones' song, "Until," exquisitely rendered, are other items that meet with general approbation. Messrs. Geo. Robertson, Wm. Beeley, Pat Havlin, Joe Aird, Albert Greenaway, and Leslie C. Murray, as well as the clever boys and girls, complete the cast.

Mr. W. Parham Wells is the courteous manager here.

Marjorie Fulton.

Within the next few days, Marjorie Fulton—who is one of the chief successes of the Holborn bill this week—will introduce a new number to be published by Worton David, entitled "Why Did You Call Me Wonderful One?"

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6.30 THE NEW OXFORD. 9.0
NORA BAYES.
LESLIE STUART & MAY STUART.
HENRY DE BRAY.
THE GHISHOLMS.
FRED CURRAN.
HARRY TAFT.
WILL COLLINSON.
O'WRAY & O'DARE.
SYDNEY EDWARDS.

6.30 HOLBORN EMP. 9.0
ISOBEL ELSOM & CO.
ROBB WILTON.
VICTORIA MONKS.
WILSON HALLETT.
RUSSELL CARR.
ZETTA MOR.
HARRY BEDFORD.
CHILDS BROS.
THE BUCHANANS.
HARRY MOORE.

6.40 KILBURN EMPIRE 9.0
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A Musical Song and Story Show—
"NELLIE DEAN,"
Featuring—
GERTIE GITANA,
The Idol of the People.

6.30 LEWISHAM HIP. 8.45
Harry Day Presents—
"MIRRORS."
A Revue of Reflections.
Including—
JIM JESSIMAN.
ROBERT NEEDHAM.
LILY BURNS.

6.40 CAMBERWELL PL. 9.0
GEORGE MOZART
presents—
HIMSELF & CO.
in
"THE DARE DEVIL."

6.40 GRAND, ClaphamJ. 9.0
F. D. Neilson Presents—
The Great Comedy Burlesque,
"UNEMPLOYED."

6.40 COLLINS'S. 9.0
The North London Players
(Direction, Miss Dorothy Mullord)
Present—
"KING OF THE GYPSIES."

6.40 ROTHERHITHE HIPPO. 9.0
The East London Players
(Direction, Miss Dorothy Mullord)
Present—
"THE SORROWS OF SATAN."

6.40 HAMMERSMITH PL. 9.0
THE FAMOUS LONDON BAND
(Under the Direction of EMLYN THOMAS).
JAY LAURIER.
WHIT CUNLIFFE.
ERNEST H. MILLS.
MARJORIE FULTON.
AUDREY KNIGHT.
NEWHOUSE & MERRILL.

6.40 ILFORD HIPPO. 9.0
ERNIE LOTINGA,
The Favourite Comedian,
in
"KHAKI,"
Supported by—
ADOLPH LUCK,
FRED. JOHNS,
HAROLD WILKINSON,
and
KATHLEEN BARBOR.

6.40 SHOREDITCH OLY. 9.0
Jack Hylton Presents—
METRO-GNOMES BAND.
MARIE AMBROSE.
DOLLY ELSWORTHY.
HARRY TAFT.
CLARKE & RITCHIE.
FRANK H. FOX.
CHAS. R. WHITTLE.
EDGAR CURTISS.
SERLANEY TROUPE.

6.30 CROYDON EMPIRE 8.45
Harry Day Presents—
"RADIOS,"
An Electrical Revue,
Featuring—
GEORGE CLARKE
and
KITTY EMSON.

6.40 POPLAR HIPPO. 9.0
The Wild West Company, Ltd.,
Presents—
"THE HOLD UP,"
A Mexican Musical Mix-up.

6.40 WILLESDEN HIP. 9.0
THE TRIX SISTERS.
JAY LAURIER.
DAISY DORMER.
BRUCE GREEN.
CLARKE & RITCHIE.
ALEXANDER PRINCE.
JACK BOOT & GABY BOLON.
NICK MORTON.
JASS & JESSIE.
DIRK & ANTON.

6.40 ISLINGTON EMPIRE 9.0
CHARLES GULLIVER Presents—
"THE FAMILY CIRCLE."
Written and Produced by Norman Lee.
Featuring—
MARGARET HALSTON.
CHICK FARR.
JOSIE FEARON.

FRANK E. FRANKS

said that when he came to Town with his first production he would cause a sensation, as he did on his first appearance at the

VICTORIA PALACE

with his single act.

WELL! HE HAS DONE SO. COME AND SEE FOR YOURSELF.

Below is Sir Oswald Stoll's opinion on a Handbill issued by that Theatrical Genius.

PRESENTED
for the
FIRST TIME IN LONDON
THE MOST
UP-TO-DATE
ENTERTAINMENT
IN 7 PERIODS
Entitled:
"THE TIMES"

"All the World is a stage,"
wrote Shakespeare,
BUT SEE HOW FUNNY
the World can be when presented on a stage at the
SHEPHERD'S BUSH
EMPIRE
FOR ONE WEEK COMMENCING
MONDAY, SEPT. 22nd, at 6.20 & 8.40

THIS IS THE SHOW TO SEE!!

AFTER YOU HAVE SEEN IT—YOU WILL WANT TO COME AGAIN

TELL YOUR FRIENDS
To be
UP-TO-DATE
AND MOVE WITH
"THE TIMES"
and
SELECT
the
SHEPHERD'S BUSH
EMPIRE
For your Weekly
AMUSEMENT

BOOK EARLY
To avoid disappointment.

NOTE Audience at the Shepherd's Bush Empire on Monday night refused to leave until Mr. Franks appeared before the tabs.

NEXT WEEK'S CALLS.

MONDAY, SEPTEMBER 29, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR OCTOBER 20 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m., with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

FROME PALACE.—"Peg o' My Heart," Sept. 29, 30, and Oct. 1.

GUERNSEY ST. JULIAN'S. — "The Covered Wagon" film.

JERSEY ALHAMBRA.—Three Fottrellas.

JERSEY OPERA HOUSE.—"Brown Sugar."

SALISBURY PALACE.—"Hello! Wembley."

TROWBRIDGE PALACE.—"Peg o' My Heart," Oct. 2, 3, and 4.

WEYMOUTH JUBILEE HALL. — "Winners."

YEOVIL PALACE.—"The Midnight Wedding," Oct. 2, 3, and 4.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Hal Joy.

HAMILTON HIPPODROME (rehearsal, 1).—Joe Morrison presents "Jazzland."

IPSWICH HIPPODROME (rehearsal, 11.30).—Six Bros. Luck present "Forbidden Fruit."

IPSWICH LYCEUM THEATRE. — "Hunchback of Notre Dame."

NORWICH HIPPODROME (rehearsal, 2).—Elias B. Seener presents "A Trip to Paris."

NORWICH THEATRE ROYAL.—"Peg o' My Heart."

PAISLEY RINK PALACE (rehearsal, 12).—The Rubies, Devereux Dogs, Bros. Lloyd.

PAISLEY THEATRE (rehearsal, 12).—Anglo-Scottish Revue Co. present "Red Hot."

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Mr. Jack B. Taylor presents "Wild Oats" revue.

ASHTON-UNDER-LYNE PAVILION THEATRE.—De Moreno, pictures, and company as booked.

BURY HIPPODROME.—The Broadhead Dramatic Co. present "The Manxman."

ECCLES CROWN THEATRE. — The Broadhead Dramatic Co. present "Confusion."

LIVERPOOL PAVILION THEATRE.—Mr. Will Dalton presents "Oceans of Joy" revue.

MANCHESTER EMPRESS THEATRE. —Picture entertainment.

MANCHESTER HULME HIPPODROME. — Mr. Joe O'Gorman presents "Round the Town" revue.

MANCHESTER JUNCTION THEATRE. —Lola Milton, pictures, La Melba Four.

MANCHESTER KING'S THEATRE.—Percy Honri, Nora and Barney Moore, Francis and Riden, Rosie Reys, May Levey, Tom F. Dean, Charles Thomas Trio, Ten Loonies.

MANCHESTER METROPOLE THEATRE. — Mr. Harry Lees presents "Gossips and Grumbles" revue.

MANCHESTER OSBORNE THEATRE. —The Broadhead Dramatic Co. present "The Unwanted Child."

MANCHESTER QUEEN'S PARK HIPPODROME. — Mr. J. Gar Kiddie's "Bad Boys" revue.

MORECAMBE WINTER GARDENS.—George Formby, jun., Dorval and Daley, Ernie Ream, The Mariposas, pictures, and company as booked, Dorothy Ford (rehearsal, 11; matinée, 2).

PRESTON PALACE THEATRE.—Picture entertainment.

PRESTON ROYAL HIPPODROME. — Lena Brown, Alf. Thomas, Dan Leno, junr., Five Victorias, Les Zasmas, Susie Marney, Gillin and Borgstrom.

SALFORD ROYAL HIPPODROME.—Sam and Betty Aukland, pictures, Barratt and Clark.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—C. A. Stenhenson's revue, "Sunny South."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Frank Wesley presents "Good Times Coming."

WEST BROMWICH THEATRE ROYAL (rehearsal, 12).—Harry Ugar presents "Bon Bons."

LONDON SYNDICATE HALLS.

(See page 17.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 13.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12 o'clock.)

BLACKBURN.—Gillie Potter, Jimmy Jewel, Jack Dodds, Sylvia, Irene and Hearne, Bert Neilson, Two Le Bergs.

BRADFORD.—Jack Gallagher's "Wake Up."

BURNLEY. — Creation Productions' "Creations."

CARLISLE.—Ernie Lotinga's "House Full."

HALIFAX.—Hanny Lilian Lee, Daisy Wood, Jack and Emily, Olga Zita, Edgar Bevnon, Wyn Gladwyn, Molly West.

HUDDERSFIELD.—The Ernests, Mullaney Bros., 8 Moss Girls, De Biere, Cycling Brocks and company as booked.

LEICESTER.—Company as booked.

SOUTHAMPTON.—Cranston-Heath Productions' "Fags."

WARRINGTON. — Beresford and Pearce's "Snacks."

NORTHERN THEATRES CO.

BLACKBURN THEATRE ROYAL. — Muriel Martin Harvey in "The Happy Mariner."

BURY THEATRE ROYAL.—"Has a Wife the Right?"

DEWSBURY THEATRE ROYAL.—"Drawing the Dole."

HALIFAX GRAND THEATRE. — "Casey's Court."

HALIFAX THEATRE ROYAL.—"Gabrielle."

HUDDERSFIELD HIPPODROME. — The Old-Time Stars.

HUDDERSFIELD PICTURE HOUSE. —Pictures.

ROCHDALE PALACE PICTURE HOUSE.—Pictures.

ROCHDALE THEATRE ROYAL. — "Bluebeard's Eighth Wife."

MOSS EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Texo, Winifred Ward, Florrie Forde, Arthur Prince, Jack Lane, May Henderson, Clay Keyes.

BIRMINGHAM GRAND (rehearsal, 1).—The Vestys, Evans and Perez, Milton Hayes, Sybil Vane, Nixon Grey, Cruikshank.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Tom Arnold presents Frederic Bentley and company in "All in Favour."

CARDIFF EMPIRE (rehearsal, 1).—Tom Arnold presents "Seeing Life." Cast includes Edwin Lawrence.

EDINBURGH EMPIRE (rehearsal, 12). —"Ginger." Cast includes Hedges Brothers and Jacobson, Dick Tubb, Mona Magnet.

FINSBURY PARK EMPIRE (rehearsal, 1).—Walter Bentley presents "The Barnstormers." Cast includes Jack Morrison and Ouida Macdermott.

GATESHEAD EMPIRE (rehearsal, 1).—"The Whirl of the Fair."

GLASGOW ALHAMBRA (rehearsal, 11). —Le Dair, Gerardo and Enid Dearth, Tom Clare, W. H. Squire Trio, Lapp and Habel, Billy Merson, Huxter Brothers.

GLASGOW COLISEUM (rehearsal, 11). —The Annual Scottish Season, "Rob Roy."

GLASGOW EMPIRE (rehearsal, 11).—The Playgoers' Syndicate present "Scotch and Polly." Cast includes Tommy Lorne.

HANLEY GRAND THEATRE (rehearsal, 1.30).—The Two Bells, The Two Bobs, Lily Morris, Naughton and Gold, Rob Daymar, Loch and Lomond, Revill and Syd.

HULL PALACE (rehearsal, 1).—Macdonald and Young present "Maid of the Mountains."

LEEDS EMPIRE (rehearsal, 1).—T. F. Dawe presents "Mam'selle Kiki." Cast includes Ella Retford, John Humphries, Alec Fraser.

LIVERPOOL OLYMPIA (rehearsal, 1).—The Robert Evett Production, José Collins in "Our Nell."

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Dorothy Dickson and company in "Patricia."

NEWCASTLE EMPIRE (rehearsal, 1).—Lillian Burgiss, Ringle Brothers, The Versatile Three, Samson, Fred Barnes, Tucker, Val Vail.

NEW CROSS EMPIRE (rehearsal, 1).—Harry Norris presents "Ring In." Cast includes Mark Lupino, Barry Lupino, Osborne and Perryer, Rebla.

NEWPORT EMPIRE (rehearsal, 1).—Harry Day presents "Ideas." Cast includes Jack Clifford, Robert Maclachlan, Dan Young, Isabelle Dillon.

NOTTINGHAM EMPIRE (rehearsal, 1). —Stella and Partner, Mona Vivian, Ernie Mayne, The Two Rascals, O'Gorman Brothers, The Clovelly Girls, Jephson and Du Barri.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—Robert Courtneidge presents "Catherine."

PRESTON EMPIRE (rehearsal, 11).—Julia Neilson and Fred Terry in "The Marlboroughs."

SALFORD PALACE THEATRE (rehearsal, 10.30).—Dorothy Dots, V. M. Gaston, Syd Moorhouse, Rolf Slater, Chris Richards, Dorothy Ward, Shaun Glenville.

SHEFFIELD EMPIRE (rehearsal, 1).—T. Elder Hearn presents "Rumours of 1924." Cast includes Gus Chevalier.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"Wangles of 1924."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Bluebeard's Eighth Wife."

STRATFORD EMPIRE (rehearsal, 1).—Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.

SUNDERLAND EMPIRE (rehearsal, 1). —G. H. Elliott, Elkins, Fay and Elkins, Emilie Hayes, The Gladiators, Cooper and Lait, Renee and Godfrey, Kiddy Kennedy, Frank Benson.

SWANSEA EMPIRE (rehearsal, 2).—Jack Joyce's Circus.

VICTORIA PALACE (rehearsal, 11.30). —Little Tich, "Our Cabaret," "Our Palace Girls," Duncan and Godfrey, Florence Rex, the Buckleys.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Princess's Own."

STOLL TOUR.

(See page 17.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Scandals."

BRIGHTON HIPPODROME (rehearsal, 12).—"Splinters."

LEEDS HIPPODROME (rehearsal, 12). —Scot Sanders, Halma, Scot Gibson, Leeds Follies, Bert Weston, Mihill-Johnsons, Skating Nelsons, Marie Lawton.

LIVERPOOL HIPPODROME (rehearsal, 12).—"Ku Klux Klan."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Broadway Jones."

PARIS ALHAMBRA THEATRE.—Period commencing Oct. 3, 1924: Rigoletto Bros. and Swanson Sisters, Rochez' Monkeys, Harry and Dennis Du-For, Jose Garcia, Georgel, Les Pierrottys, Three Swifts, Boreal & Co., Herschel Henlere, M. Jonesce, Troupe Karrey, Flying Winskills, Yetta and Manel, Cole de Losse, Gaston Palmer, Mlle. Primevere, Anna E. Louis.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"The Whirlwind."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Our Liz."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Vanities."

SOUTHEND HIPPODROME (rehearsal, 12).—"Battling Butler."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Vogues of 1924."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Messrs. Webb & Page present "Fifty-Fifty."

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 12, Stanhope Theatre).—Ellen and Renton, Winnie and Gwen, Tony and Tonette, Rode and Dayo, Will Harris, Emmie Page, Tommy Banks, Jerry the juggler, Alma Franks.

ASTON HIPPODROME (rehearsal, 12). —Arthur Astil, Seven Jolly Jack Tars, Foster and Ninon, Edna Maude, Phil and Phlora, Gt. Stirling, Nelson Conyers.

AYR PAVILION THEATRE (rehearsal, 1).—"Shavings."

BATH PALACE.—"Dippy" revue.

BLOOMSBURY CINEMA.—Lorenzi.

BOURNEMOUTH WESTOVER.—Enrico Muzio.

COVENTRY HIPPODROME (rehearsal, 1).—"Side Show."

EALING PALLADIUM (rehearsal, 12). —Cliff Martell, The Lloyds.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Tartan Frolics."

EDMONTON EMPIRE (rehearsal, 12). —Dr. Walford Bodie, in "Fun on an Ocean Liner."

EXETER HIPPODROME.—Gus Fowler and Co., Doris Ashton, W. C. Barnes, Sharratt and Lang, Five Chicago Girls, Terry Wilson.

GLASGOW PAVILION.—Columbia Productions present "Me and My Gal."

GOLDERS GREEN HIPPODROME (rehearsal, 12).—Graham Moffat Co.

KEIGHLEY HIPPODROME (rehearsal, 12).—"Laughter (Un)Limited" revue.

KINGSTON EMPIRE (rehearsal, 12.45). —Mr. John Lester presents "Hollywood Follies."

LONDON SHOREDITCH.—Wal Langtry, Fyne and Hurley, Jazz Septette, Frank Dunlop, Ocenza Trio, Clara Kenyon, Mavis and Duval, "Mac," Wallie Pearce, Ivy Barnes.

NORTHAMPTON NEW (rehearsal, 12). —"The Love Match."

NOTTING HILL GATE CORONET THEATRE (rehearsal, 12).—Two Walkers, Mellin and Marlin.

PENGE EMPIRE (rehearsal, 12).—"The Beggar's Opera."

POPLAR QUEEN'S (rehearsal, 4).—Pimple, in "Lucky 13" revue.

READING PALACE THEATRE.—"The Globe Trot."

ST. ALBANS GRAND PALACE (rehearsal, 12).—Bebé Kuroki, George Lee, and pictures.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Revue "April Showers."

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"THE LONELY HOUSE."

Countess Polda ..... Barbara Gott
Count Polda ..... Spencer Trevor
Count Beppo ..... Ernest Milton
Christina ..... Marie Ault
Lily Fairfield ..... Olwen Roose
Capt. Angus Stuart .... Martin Lewis
Monsieur Popeau .. Herman De Lange
M. Bouton .....Harley Merica
Mr. Ponting ..... Chas. Albert

"The Lonely House," which is on its initial tour in the provinces prior to its appearance in London, is at the New Theatre, Cardiff, this week. The play is adapted from the novel of that name by Marie Belloc Lowndes and Charles Randolph, and is presented by Mr. B. A. Meyer. The story holds plenty of thrills, and keeps one's interest maintained until the climax is reached, and both hero and heroine are safe from the dangerous machinations of an old Italian couple. The scene is laid in Monaco, at the home of Count and Countess Polda, known as the lonely house, and the theme of the plot is the love of the old Italians for a thriftless, profligate son who plays on their devotion to bleed them dry of their money and to lead them to murder to satisfy his continual demands. At the opening of the play we are told several wealthy visitors to the house have "disappeared," and we are shown how, in the course of time, it is done by the attention paid to a young American who had won a pile at the gambling tables. Unfortunately, this victim had also lost the money again, and when Count Beppo arrives home and his parents are unable to once more supply him with the necessary cash, they take risks with their next victim which lead to their undoing. Their task is complicated by the arrival on a visit of an English niece followed by an admirer, and it is the young girl who unwittingly first puts the police on the track of the murderers when Beppo falls in love with the girl, and his mother, in order to assist his case, endeavours to get rid of the Scotch captain, who is also pressing his suit. Then the game is up, as Scotch wits, aided by a French detective's astuteness, prove one too many for the Italian couple's sinister schemes. There is a little excellent comic relief, a charming love story, and, above all, the tragedy of the mother's love for a worthless son. Much applause greets the fall of the curtain. The drama has a most capable presentation, as the acting throughout is almost flawless. Particularly strong is the delineation of Countess Polda by Miss Barbara Gott, the work of this actress and the manner in which she almost wins the sympathy of her audience in her cruel tasks being a fine histrionic display. Miss Olwen Roose as Lily Fairfield proves as fine a specimen of English beauty as one could wish and adds to this bits of splendid acting. Mr. Martin Lewis as the Scotchman, Captain Angus Stuart, does admirably. Mr. Herman de Lange as the French detective, Popeau, is responsible for a capital piece of character acting; Count Beppo is well handled by Mr. Ernest Milton; while Miss Marie Ault as a faithful Italian servant, Mr. Spencer Trevor as Count Polda, Mr. Harley Merica as the American, and Mr. Harry Bright as Chief of Police are all artists who would be difficult to improve upon. The play is produced by Mr. Stawley Drewitt.

"PRISCILLA AND THE PROFLIGATE."

Presented at the Grand Theatre, Oldham, on Monday, Sept. 15, by Hugh Bernard, this charming comedy depicts how a wife compromises herself with her own husband without him knowing anything about it. Priscilla is a schoolgirl who is married whilst at Highfield Girls' School to Benley Stuart Gore, her guardian. The same evening he leaves for Africa, and they do not meet again until six years later, when he does not know her. Only Mr. Macready, a lawyer, is aware of her identity, and, with the assistance of Jimmy Ford, they conspire to bring Gore back to his wife, as he is infatuated with an actress, Cynthia Rush, who has married a millionaire, and she and Gore are making arrangements to elope. Priscilla is locked in an old tower with Gore, after which she discloses her identity, and all ends happily, Miss Kitty Aaen as Priscilla acts cleverly as the schoolgirl who, after "finishing," appears as a much-travelled and ladylike person. The different phases of the character are played in an excellent manner. Miss Athalie Hill as Cynthia, who marries the elderly Tom Rush, interprets well the woman who will do anything to get money. Miss Daphne Clare is a charming Daisy Rose, and Miss K. Rean makes an excellent Miss Cave, being responsible for some good work with Tom Rush. Miss M. Lowe-Dare as Miss Bateman and Miss R. Kirk as Smith are very capable. Mr. Howard Radleigh, as Benley Stuart Gore, faithfully portrays the infatuated husband who eventually falls in love with his own wife. Mr. J. Milton Forbes as Jimmy Forde invests the part with much good comedy. Mr. J. Pitt-Hardacre as Mr. Macready makes good use of the opportunities that come to him. The play is full of amusing situations.

(*Continued from col. 6.*)

and Montague Clayton's striking one-step "Desecration" have already become.

General popular appreciation of the ever-popular medley of old favourites, "Melody Maze" continues to be reported from all parts, while the companion work to it, "A Ballad Salad," is also in very great demand among those who are featuring the earlier work.

Good reports are also to hand as to the reception of Jan Hurst's pretty waltz, "Rose of Youth," of Montague Clayton's "wireless" fox-trot "2-LO," and of the lively new naval fox-trot "The Handy Man," with which Reginald Leyland especially is scoring heavily everywhere.

"THE TIMES."

At Shepherd's Bush Empire.

Mr. Franks E. Franks' revue, "The Times," in seven periods, seen at Shepherd's Bush Empire on Monday, is a first-class production. Its title denotes its theme; it depicts various years from 1916 to 1940 with much skill. The first scene, 1916, portrays the war period. Victoria Station follows, with the soldiers' return home. Then we have a hairdresser's establishment in 1923, with its host of unemployed, followed by a shipyard in 1930 with no unemployed. A racecourse in 1935 and The British Legion Club in 1940 complete. The book is well written, the comedy throughout being very good, and some very attractive singing and dancing numbers are introduced.

Mr. Frank E. Franks himself heads the cast as Breezy, and causes much merriment with his clever comedy. He was particularly good in the Shipyard scene, and on the Racecourse. Mr. Frank O'Brian and Miss Janice Hart, in various rôles, do well, and to them are allotted most of the singing and dancing numbers, their duet, "Keep Off My Shoes," proving one of the most successful. Mr. O'Brien's study of "The Silly Ass" is very good. A pretty little lady, Miss Jean Boyne, plays the character of the Colonel's niece, Mabel, with distinction and charm. Mr. Rob Benroy, as Col. Ashbury, and in several other rôles, is a character-actor of decided ability. Toney Toner, a diminutive comedian, makes an excellent foil to Mr. Franks, and other parts are well played by Messrs. Jack Lennox, Gus Gibson, and Tom Saulsby, and the Misses Nell Vivian and Alma Martell. The Franconia Singers, an octette of male voices, give several songs excellently. The Shirley Girls, a dozen pretty terpsichorean artists, make one of the hits of the show. Their speciality dance is delightful. Altogether a very attractive and well staged production.

MUNICIPAL THEATRE FOR EAST HAM.

A public meeting, under the official recognition of the Mayor of East Ham, was held on Monday night at the East Ham Town Hall to inaugurate the first subscription theatre season by the Mansfield House Players, a rising and vigorous company, organised in connection with Mansfield House University Settlement, which is doing much good work in the drab quarter of Canning Town. They propose using a subscription season as a means of building a municipal theatre in the district on the lines suggested by Mr. Bernard Shaw some years ago. The Mayor (Councillor H. B. Harper, J.P.) gave his support to the scheme, but said if there was any suggestion of adding a single farthing to the rates the idea of founding a municipal theatre would be promptly vetoed. He would rather desire to see the establishment of a democratic theatre managed and controlled by those interested in dramatic art. He read a letter from Miss Sybil Thorndike, in which she said:—"I have read with the greatest interest of the splendid work you are doing with the Mansfield House Players, and I should like to send you my sincere wishes for the inauguration of your first subscription theatre season. I feel very strongly that amateur actors are doing all the spade work of the theatre, which, I am sorry to say, is not being done in the professional world as much as it ought to be. Their courage in breaking new ground is wonderful." Mr. John Drinkwater said that for better or worse he had spent 25 years in advocating what was vaguely called the repertory movement in the English theatre. Those 25 years had seen the rise and fall of many repertory ventures—to wit, Manchester, Glasgow, &c.—but it was not really in the history of the small individual ventures that they read the true significance of the whole movement. The fact remained that although with individual ventures they might feel disappointed, there had been during those years a persistent expression throughout the country showing a desire for something more real. They wanted wholesome theatres unbiassed by the commercial spirit. He spoke especially of the Birmingham movement, and paid a high tribute to the efforts of Mr. Barry Jackson. He declared it was sheer ignorance for people to talk of the repertory movement as highbrow, for while the theatre should entertain, it should also instruct, and this was what the theatre set itself out to achieve.

FROM THE PROVINCES.

(*Continued from page 9.*)

Roberts (Miss Pinsent), and Miss Marjorie Brook (Dick).

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—Mr. Arthur Gibbons presents the comedy "The Rotters," in which Mr. Frank Litchfield appears as John Clugston and Miss Edith Finlay as Mrs. Clugston.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—Mr. T. F. Dawe presents the new musical farce "Mam'selle Kiki," a bright, attractive show. A strong cast includes Miss Ella Retford, in the title-rôle; Alec Fraser, John Humphries, supported by Frank Hector, Fred Reynolds, Antony Holles, Nellie Leopold, Gladys Cranston, and the Eight Palace Girls.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. William Bingley.—Mr. Lew Lake's comedy burlesque "Klu-Klux-Klan" is proving a big attraction here, and throughout its twelve scenes the fun is kept at a high pitch. A very capable company is headed by Lew Lake, well supported by Nancy Lorrison as leading lady, Marie Ellis, Rex Compton, Arthur Stratton in character studies, Bob Morris, Harry Roberts, Fred Wilber, The Georgian Singers, and the entertaining Rodney-Hudson Girls.

PERCY HONRI

"A CONCERT-IN-A TURN."

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THIS WEEK AT VICTORIA PALACE

KENNETH MACLAINE

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Specially engaged by Fred. Duprez and Harry Kaufman to play the Juvenile Lead in "Mr. Manhattan," opening at Empire, Chatham, Oct. 20.

LONDON COLISEUM

4TH TURN. ENORMOUS SUCCESS

HARRY GUNN

In Comedy Song Scenas.

AGENT, FRED FRANCIS.

MAGGIE DICKINSON

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LAWRENCE WRIGHT MUSIC CO.

Van Stratum and his orchestra, at the London Club, win plaudits loud and long for their renderings of such big winners as "Sure As You're Born," "Josephine," "Pasadena," and "Honolulu." They are also making a special violin solo of "I Wonder What's Become of Sally," which is a tremendous "go."

Norris Smith and the Dixie Entertainers are making things hum to a merry tune at the Regent Dance Hall, Brighton, with "Sure As You're Born," "Josephine," "Little Boy," "Just a Dream of You, Dear," and a whole host of other Wright successes.

T. H. Dawson, musical director of Astley's Big Stage Circus, at the New Aquarium, Great Yarmouth, is specially featuring "Pasadena," "Twelve o'Clock at Night," and "Just a Girl that Men Forget," to the intense and loudly-expressed delight of his numerous auditors.

The Original Four Follies, under the direction of Stanley Barnett, is wonderfully successful at the Trocadero Hotel with "Riviera Rose," "Sure As You're Born," "Pasadena," "Dream Daddy," and other Wright "fliers."

Pritchard's Oxford Quartette, under the expert direction of Louis de Jong, which discourses sweet music at Pritchard's Restaurant, Oxford-street, wins much daily applause for such tit-bits of melody as "Sure As You're Born," "Josephine," "American and Scotch Medleys," "Riley's Cowshed," "So This Is Venice," &c. To the two last-named numbers special singers give an added charm.

Alfred Levinsen and his Los Angelos Dance Orchestra invariably make big features of the numbers that emanate from the House of Wright. Special favourites with this fine combination of musicians are "Shine," "Pasadena," "Sure As You're Born," "Twelve o'Clock at Night," and "Lips." They are now introducing the latest craze, "I Wonder What's Become of Sally?" which they will specially feature when they open again at Prince's Galleries, Piccadilly, shortly.

Felix Arthur and his band, at the Tower Circus, Blackpool, are phenomenally successful with "Riviera Rose," "Dream Daddy," "In Between the Showers," "Kalua Moon," and other Wright music.

Apropos of Blackpool, such hits as "Sure As You're Born," "Pasadena," "Riley's Cowshed," "Riviera Rose," and all the most popular Wright music is being constantly played by Jan Hurst's band on the Victoria Pier. Will Hurst's Syncopaters, in the Palace Ballroom; Spielman's band, on the North Pier; Arthur Davies, in the Tower Ballroom; Oswald Broome's band at the Tivoli; Harry Wood's band, at the Empress Ballroom, Winter Gardens; F. H. Jephson's orchestra, at the Palace; Sam Sanderson's band, on Central Pier, and others too numerous to mention.

DUFF, STEWART & CO.

The number of cinema and other orchestras which are already featuring, or have decided to feature, "The Song of the Bell," the great incidental number to the film "The Hunchback of Notre Dame," is already enormous, and a tremendous demand for band parts is being experienced.

Among leading London cinemas which have taken up the number is the Rialto, in Coventry-street, and the example of this leading house is being generally followed. The demand in the provinces is no less great, and among musical directors of provincial cinemas there is a very definite consensus of opinion that "The Song of the Bell" is not only the finest of cinema numbers, but is a real winner as a selection. Selecting a few names at random from scores who have added the number to their repertoire, we may mention Charles Corner, musical director of the Kinema, West Ealing; Herbert W. Couzens, musical director to the Playhouse, Leigh-on-Sea, and the Kinema, St. Leonards-on-Sea; the musical director of the Picture House, Dumbarton; E. Patchett, of the Music Hall Picture House, Chester; and the Picture House, Rugby—at which this firm's other successful film number "Tiger Rose" is also being featured.

H. E. Evans of the Berridge Picture House, Nottingham; J. Mitchell, of the Opera House, Wakefield; George Watson, of the Palace, Redditch; E. H. Jones, of the Imperial Theatre, Newton Abbot; and A. Watson, of the Grand Theatre, Llandudno, are also of the number to take up "The Song of the Bell," in addition to T. H. King (late bandmaster, 8th Hussars), with his Blue Lagoon Orchestra; W. C. Ricketts, musical director to the Manchester Restaurant, Manchester; S. M. Silver, of the Silver Band of America, Manchester; and Sid Harrop, of Ashton-under-Lyne; while in Ireland the "Hunchback" has been enjoying a successful three weeks at the Corinthian Picture House, Dublin, among other places.

Next in favour with the foregoing and musical directors generally is June Hamilton's lively new fox-trot "Havana Band," which shows every indication of becoming a very big winner, as Charles Ancliffe's splendid intermezzo "Peacock's Parade."

(*Continued at foot of col. 3.*)

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ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALF'S BUTTON.—Sept. 22, Hippo., Golders Green.
ANDERSON, J. GRANT, REP. CO. — Hippo., Burslem (season).
ARCHIE.—Sept. 22, O.H., Scarborough; 29, T.R., Leeds.
ARE YOU A MASON?—Sept. 22, Prince's, Bradford.
AROUND THE WORLD. — Sept. 22, Hippo., Southend.
AT MRS. BEAM'S. — Sept. 22, Guernsey (3); Yeovil (3).
A WEEK-END.—Sept. 25, Truro (3).
BACHELOR HUSBANDS. — Sept. 22, Grand, Llandudno (3); 29, P.O.W., Grimsby.
BAT, THE. — Sept. 22, Empire, South Shields; 29, Shakespeare, Liverpool.
BATTLING BUTLER. — Sept. 22, Portsmouth; 29, Southend.
BAYNTON, HENRY.—Sept. 22, Prince's, Bristol; 29, Lyceum, Sheffield.
BEGGAR'S OPERA (F. H. FOWLER).—Sept. 22, Palace, Maidstone; 29, Empire, Penge.
BEGGAR'S OPERA (LYRIC).—Sept. 22, Isle of Wight (3), Hippo., Margate (3); 29, West Pier, Brighton.
BELLA DONNA.—Sept. 22, Grand, Swansea.
BELLE OF NEW YORK.—Sept. 22, Palace, Gloucester; 29, Hippo., Nuneaton.
BENSON, SIR FRANK.—Sept. 22, O.H., Torquay; 29, T.R., Worcester.
BETTY.—Sept. 22, New, Cambridge; 29, O.H., Scarborough.
BETTY.—Sept. 22, Warrington; 29, Altrincham.
BLUEBEARD'S EIGHTH WIFE (RED).—Sept. 22, Winter G., New Brighton; 29, O.H., Cork.
BLUEBEARD'S EIGHTH WIFE (BLUE).—Sept. 22, Llandrindod Wells (3), Malvern (3); 29, Empire, South Shields.
BLUEBEARD'S EIGHTH WIFE (WHITE).—Sept. 22, T.R., Bury; 29, T.R., Rochdale.
BOURCHIER, ARTHUR.—Sept. 22, T.R., Birmingham; 29, Prince's, Manchester.
BRINGING UP FATHER.—Sept. 29, Pier, Eastbourne.
BRITISH NATIONAL OPERA CO.—Sept. 22 and 29, P.O.W., Birmingham.
BROADHEAD DRAMATIC CO. — Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROMLEY CHALLENOR (BLUE).—Sept. 22, Theatre, Perth; 29, O.H., Dunfermline.
BROMLEY CHALLENOR (RED). — Sept. 22, Princes, Bradford.
BROWN SUGAR.—Sept. 25, Palace, Bridgwater (3).
BUNTY PULLS THE STRINGS.—Sept. 22, Regent, London.
CABARET GIRL. — Sept. 22, Pavilion, Weymouth; 29, Grand, Southamtpon.
CARL ROSA OPERA. — Sept. 22, Richmond and T.R., Torquay.
CARNIVAL.—Sept. 22, Palace, Scunthorpe; 29, Eden, Bishop Auckland.
CATHERINE.—Sept. 22, Grand, Hull; 29, Royal, Nottingham.
CHARLEY'S AUNT. — Sept. 22, Royal, York; 29, Hippo., Darlington.
CHARLEY'S AUNT.—Sept. 22, T.R., King's Lynn.
COLLUSION.—Sept. 22, O.H., Southport; 29, T.R., Glasgow.
COMPTON COMEDY CO. — Sept. 22, Lyceum, Newport; 29, Royal, Torquay.
COURTNAY AND STEWART.—Sept. 22, Alex., Pontefract.
DAREDEVIL. — Sept. 22, Clapham; 29, Camberwell.
DEANE, HAMILTON. — Sept. 22, O.H., Buxton; 29, T.R., St. Helens.
DENVILLE (ALFRED) REPERTOIRE COS. — Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Grand, Halifax; T.R., Hanley; Hip., Margate; T.R., Bolton.
DIPLOMACY.—Sept. 22, Royal, Newcastle; 29, Lyceum, Edinburgh.
DOBELL, W.—Sept. 22, Kingdom Cinema, Cahirelveen.
DORAN, CHARLES.—Sept. 22, O.H., Northampton.
D'OYLY CARTE OPERA CO.—Sept. 22 and 29, Borough, Stratford.
D'OYLY CARTE OPERA CO.—Sept. 22, Royal, Bath.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—Sept. 22, O.H., Burnley; 29, T.R., Inverness.
EDGE O' BEYOND.—Sept. 22, T.R., Norwich.
ELIZA COMES TO STAY. — Sept. 22, Grand, Luton; 29, Tunbridge Wells (3), Margate (3).
FAKE, THE.—Sept. 22, T.R., Leeds; 29, Prince's, Bradford.
FATAL WEDDING. — Sept. 22, Grand, Plymouth; 29, New, Crewe.
FORBES ROBERTSON, FRANK. — Sept. 25, Worthing (3), 29, Pier, Weston-super-Mare.
FORTESCUE, FRANK H.—Sept. 22, Palace, Attercliffe.
FRENCH LEAVE.—Sept. 22, T.R., Blyth; 29, G.T., Lancaster.
GABRIELLE.—Sept. 22, Princes, Manchester; 29, T.R., Halifax.
GILL-McLEARY REP.—Sept. 22, T.R., Cromer.
GIPSY PRINCESS, THE.—Sept. 22, T.R., Huddersfield; 29, T.R., Sheffield.
GREEN GODDESS.—Sept. 22, O.H., Leicester; 29, Grand, Wolverhampton.
HAPPY MARINER. — Sept. 22, Empire, Preston.
HAVOC. — Sept. 22, Grand, Leeds; 29, Prince's, Bristol.
HINDLE WAKES.—Sept. 22, Hippo., Nuneaton.
HONOURABLE MR. TAWNISH.—Sept. 22, T.R., Bolton; 29, King's, Edinburgh.
IMPERIAL OPERA. — Sept. 22, T.R., Hunstanton.
IN THE NEXT ROOM.—Sept. 22, Pavilion, Glasgow; 29, Grand, Hull.
IRENE.—Sept. 22, Leicester.
IT PAYS TO ADVERTISE (WHITE).—Sept. 22, Chester; 29, Buxton.
IT PAYS TO ADVERTISE (RED).—Sept. 22, Margate (3), Folkestone (3); 29, Eastbourne (3), Hastings (3).
IT PAYS TO ADVERTISE (BLUE).—Sept. 22, O.H., Cork; 29, New, Cardiff.
JEFFERSONS, THE, and THE OPTIMISTS.—Sept. 22, Coliseum, Aberystwyth; 29, W.G., New Brighton.
JOAN ALL-ALONE.— Sept. 22, Hippo., Newcastle.
KATINKA.—Sept. 22, T.R., Worcester; 29, T.R., Exeter.
KATJA, THE DANCER.—Sept. 22, T.R., Nottingham; 29, T.R., Birmingham.
KELSO REPERTORY.—Sept. 22, Ex. T., Witney.
LIE, THE.—Sept. 22, Winter Gardens, Hoylake.
LIE, THE.—Sept. 22, Lyceum, Sheffield; 29, Palace Pier, Brighton.
LIKES OF HER.—Sept. 22, Pier, Eastbourne.
LILAC TIME.—Sept. 22, Grand, Oldham; 29, O.H., Belfast.
LILIES OF THE FIELD.—Sept. 22, Artillery, Woolwich; 29, O.H., Harrogate.
LITTLE BIT OF FLUFF.—Sept. 22, Empire, Bristol.
LITTLE MINISTER.—Sept. 22, Court, Liverpool.
LITTLE NELLY KELLY.—Sept. 22, Royal, Bournemouth.
LONELY HOUSE, THE.—Sept. 22, New, Cardiff.
LOVE AND HOME. — Sept. 22, Palace, Blackburn.
LOVE MATCH.—Sept. 22, Hippo., Derby.
LURE, THE.—Sept. 22, T.R., Blackburn.
MACDONA PLAYERS.—Sept. 22, West Pier, Brighton.
MADAME POMPADOUR. — Sept. 22, Ulverston (3), Kendal (3).
MADAME POMPADOUR.—Sept. 22, O.H., Harrogate.
MADAME POMPADOUR.—Sept. 22, Empire, Sunderland.
MAID OF THE MOUNTAINS.—Sept. 22, New, Crewe; 29, Corporation, Chesterfield.
MAM'ZELLE KIKI. — Sept. 22, Empire, Sheffield; 29, Empire, Leeds.
MARLBOROUGHS, THE. — Sept. 22, O.H., Blackpool.
MARSH, ALEXANDER.—Sept. 22, Royal, Yarmouth.
MARTIN HARVEY, SIR JOHN.—Sept. 22, King's, Glasgow; 29, Court, Liverpool.
MARY, MARY, QUITE CONTRARY.—Sept. 22, Playhouse, Cardiff.
MARY ROSE.—Sept. 22, Lyceum, Edinburgh; 29, Theatre, Perth.
MATHESON LANG. — Sept. 22, Grand, Blackpool; 29, Playhouse, Cardiff.
MERRY WIDOW.—Sept. 22, Royal, Hanley.
MONSIEUR BEAUCAIRE. — Sept. 22, Grand, Croydon; 29, Grand, Derby.
MRS. DANE'S DEFENCE. — Sept. 22, Palace, Westcliff; 29, T.R., Bath.
NOTHING BUT THE TRUTH.—Sept. 22, H.M., Carlisle; 29, Victoria, Burnley.
O'MARA OPERA CO.—Sept. 22, T.R., Grantham; 29, Aquarium, Gt. Yarmouth.
OUR BETTERS.—Sept. 22, Gaiety, Hastings (3), D.P., Eastbourne (3); 29, O.H., Blackpool.
OUR NELL.—Sept. 22, Pal., Manchester.
OVER THE HILL.—Sept. 22, Consett.
PATRICK CAMPBELL, MRS.—Sept. 22, Shakespeare, Liverpool; 29, Artillery, Woolwich.
PEG O' MY HEART.—Sept. 22, Palace, Salisbury; 29, Norwich.
PERI.—Sept. 22, Royal, Glasgow.
PHYLLIS NEILSON-TERRY.—Sept. 22, Grand, Swansea; 29, Empire, Bristol.
PICCADILLY PURITAN. — Sept. 22, Grand, Woking; 29, St. Albans.
PINERO REPERTORY.—Sept. 22, O.H., Cheltenham.
PINS AND NEEDLES.—Sept. 22, Palace, Tottenham.
POPULAR OPERA.—Sept. 22, Grand, Swanage.
PRINCESS'S OWN. — Sept. 29, Empire, West Hartlepool.
PRIVATE SECRETARY (CECIL BARTH).—Sept. 22, Bury St. Edmunds (3), St. Albans (3).
QUAKER GIRL.—Sept. 22, Chesterfield.
QUALITY STREET. — Sept. 22, T.R., Exeter; 29, O.H., Cheltenham.
RAY AND MAYNE. — Stock season, Grand, Stockton.
RAYNOR REPERTORY CO. — O.H., Coventry (season).
RETURN OF SHERLOCK HOLMES.—Sept. 22, King's, Edinburgh.
RICHARD, HOW COULD YOU?—Sept. 22, Newquay (3); 29, Pav., Weymouth.
RISING GENERATION.—Sept. 22, Rhyl (3), Llandudno (3); 29, New Brighton.
ROMANCE.—Sept. 22, H.M., Walsall; 29, Grand, West Hartlepool.
SALLY.—Sept. 22, New, Oxford; 29, T.R., Bournemouth.
SECRETS.—Sept. 22, T.R., Chatham; 29, Brixton.
SHOULD A WIFE TELL? — Sept. 22, Tower, Goole.
SIMPLE SIMON'S BABY. — Sept. 22, Grand, Halifax.
STOP FLIRTING.—Sept. 22, Eastbourne (3), Hastings (3); 29, Margate (3), Folkestone (3).
SUN BATHERS.—Sept. 22, T.R., Smethwick; 29, Royalty, Chester.
SUNNY SOUTH.—Sept. 22, Empire, West Bromwich.
TERRY, FRED.—Sept. 22, O.H., Blackpool.
THREE BIRDS.—Sept. 29, Alex., Widnes; 29, Col., Aberystwyth (3).
TILLY.—Sept. 22, Olympia, Liverpool.
TOM, DICK, AND HARRY.—Sept. 22, Spa, Bridlington.
TONI.—Sept. 22, Royal, Plymouth.
TONI.—Sept. 22, O.H., Belfast.
TONI.—Sept. 22, Bognor (3), Worthing (3).
TONS OF MONEY.—Sept. 22, Royalty, Morecambe; 29, Public Hall Grange.
TONS OF MONEY (BLUE).—Sept. 22, Halifax; 29, Huddersfield.
TRIP TO PARIS.—Sept. 22, Met., Bootle.
UNDER DOG, THE.—Sept. 22, Hippo., Birkenhead.
WAY OF AN EAGLE.—Sept. 22, Leamington.
WAY OF THE WORLD.—Sept. 22, Royal, Brighton; 29, O.H., Northampton.
WEEK-END.—Sept. 22, Lyme Regis (3), Penzance (3); 29, P.H., Newton Abbott.
WESTLAKE, LIONEL (A). — Sept. 22, Whitby.
WHEN LONDON SLEEPS. — Sept. 22, Knightstone Pav., Weston-super-Mare.
WHIRLED INTO HAPPINESS.—Sept. 22, Marina, Lowestoft.
WHITE CARGO.—Sept. 22, Southampton; 29, Hastings (3), Eastbourne (3).
WIDOWS HUSBAND, THE. — Sept. 22, Arcadia, Doncaster; 29, T.R., Darlington.

REVUES.

ALL IN FAVOUR.—Sept. 22, Empire, New Cross.
ALL VIM.—Sept. 22, Evesham.
APRIL SHOWERS.—Sept. 29, Granville, Walham Green.
AROUND THE WORLD. — Sept. 22, Hippo., Leeds.
BAD BOYS.—Sept. 22, Hippo., Ashton-under-Lyne.
BARNSTORMERS.—Sept. 22, Hippo., Brighton.
BILL OUT OF WORK.—Sept. 22, Dublin; 29, Limerick.
BILLY.—Sept. 22, Palace, Blackburn.
BLUE BUTTERFLY.—Sept. 25, Pier, Weston-super-Mare (3).
BRILLIANTS.—Sept. 22, O.H., Londonderry; 29, Empire, Belfast.
CABARET GIRL.—Sept. 22, Pavilion, Weymouth; 29, Grand, Southampton.
CASEY'S COURT.—Sept. 22, Palace, Hammersmith.
CREATIONS.—Sept. 22, Hippo., Preston; 29, Palace, Burnley.
CRISPS.—Sept. 22, Hippo., Poplar.
CUSHY JOBS.—Sept. 22, Victoria, Dundee.
DASHES.—Sept. 22 Empire, Swadlincote; 29, Olympia, Coalville.
DIPPY.—Sept. 22, Palace, Bath; 29, Hippo., Devonport.
EVENING NEWS.—Sept. 22, King's, Dandee.
FAMILY CIRCLE.—Sept. 22, Hippo., Willesden.
FORBIDDEN FRUIT.—Sept. 22, Hippo., Norwich.
FRENCH FOLLIES.—Sept. 22, Empire, Hackney; 29, Empire, Shepherd's Bush.
FRILLS AND FLOUNCES.—Sept. 22, Floral Hall, Hornsea.
FUN FOR ALL.—Sept. 22, Cambridge.
FUN IN A CABARET.—Sept. 22, Empire, Gateshead.
GINGER.—Sept. 22, Empire, Newcastle.
GIVE IT UP.—Sept. 22, Empire, Somercotes.
GLOBE TROT, THE.—Sept. 29, Reading.
GOOD TIMES COMING. — Sept. 22, Grand, Walsall; 29, Empire, W. Bromwich.
GOSSIPS AND GRUMBLES.—Sept. 22, Stockton.
GRUMBLES. — Sept. 22, Empire, West Hartlepool.
GUESS AGAIN.—Sept. 22, Royal, Whitehaven.
GUESS THE TITLE.—Sept. 22, Alex., Birmingham; 29, Hippo., Gloucester.
HAPPY DAYS.—Sept. 22, Col., Portsmouth.
HELLO! BILL.—Sept. 22, Queen's, Poplar.
HELLO! BLACKPOOL.—Sept. 22, Hippo., Eastbourne.
HELLO! CHUCKLES.—Sept. 22, Palace, Lincoln.
HELLO! WEMBLEY.—Sept. 29, Palace, Salisbury.
HEY PRESTO.—Sept. 29, Grand, Mansfield.
HOLLYWOOD FOLLIES. — Sept. 22, Palace, Oldham; 29, Palace, Kingston.
HONEYMOON GIRL.—Sept. 22, Empire, Kilburn.
HOT POT.—Sept. 22, Queen's, Castleford; 29, Palace, Grimsby.
HOW D'YE DO.—Sept. 22, Empire, Harrogate.
IDEAS.—Sept. 22, Empire, Swansea; 29, Empire, Newport.
IRISH AND PROUD OF IT.—Sept. 22, Empire, Birmingham.
JAZZLAND.—Sept. 22, Tivoli, Aberdeen.
JIG-SAW.—Sept. 22, T.R. St. Helens.
KHAKI.—Sept. 22, Hippo., Lewisham.
KICK OFF.—Sept. 22, O.H., Dudley.
KU KLUX KLAN. — Sept. 22, Hippo., Sheffield.
LAUGHS AND LADIES.—Sept. 22, Empress, Brixton.
LITTLE MISS PUCK.—Sept. 29, Hippo., Bristol.
LONDON TO NEW YORK. — Sept. 22, Pavilion, Ayr.
LOVE AND LAUGHTER.—Sept. 22, Hippo., Dublin.
MARGUERITE.—Sept. 22, Pavilion, Leicester.
MELODY BOX.—Sept. 22, Hippo., Southampton.
MERRY MOMENTS. — Sept. 22, Royal, Seaham Harbour.
MIRRORS.—Sept. 22, Hippo. ,Ilford; 29, Hippo., Lewisham.
MR. TOWER OF LONDON.—Sept. 22, Empire, Kingston.
NINE O'CLOCK REVUE.—Sept. 22, Metropolitan W.; 29, New Theatre, Oxford.
NOT LIKELY. — Sept. 22, King's, Newcastle (Staffs).
OH! NORMAN.—Sept. 22, Palace, Warrington.
O.K.—Sept. 22, Palace, Chatham.
ON THE BOUNCE.—Sept. 22, Jubilee Hall, Weymouth.
ON THE DOLE (NO. 1).—Sept. 22, Hippo., Wigan.
ON THE DOLE (NO. 2).—Sept. 22, Palace, Walthamstow.
ON THE RUN.—Sept. 22, Royal, Edinburgh.
OUR LIZ.—Sept. 22, Halifax.
PARADISE ALLEY.—Sept. 22, South London P.
PARISH RELIEF.—Sept. 22, Palace, Bordesley; 29, T.R., Wolverhampton.
PLEDGES.—Sept. 22, Palace, Watford; 29, Col., Oldham.
PUPPETS.—Sept. 22, King's, Hammersmith; 29 Wimbledon T.
QUEEN OF THE CABARET.—Sept. 22, Hippo., Aldershot.
RADIOS.—Sept. 22, Empire, Wood Green; 29, Croydon.
RAINBOW, THE. — Sept. 22, Hippo., Nottingham; 29, H.M.T., Aberdeen.
RATTLES.—Sept. 22, Hippo., Ipswich.
REAL STUFF, THE.—Sept. 22, Southampton; 29, Wrexham.
RED HOT.—Sept. 22, Hippo., Hamilton.
RENT FREE.—Sept. 22, Empire, Edmonton.
RING IN.—Sept. 22, Palace, Chelsea.
RISK IT.—Sept. 22, Met., Glasgow.
ROUNDABOUT, THE.—Sept. 22, Empire, Newport.
ROUND THE TOWN.—Sept. 22, Queen's Park Hippo., Manchester.
RUMOURS OF 1924.—Sept. 22, Empire, York; 29, Col., Sheffield.
SCANDALS OF 1924.—Sept 29, Palace, Hull; 29, Boscombe.
SCOLLOPS.—Sept. 22, King's, Manchester.
SCOTCH AND POLLY.—Sept. 22, H.M., Aberdeen.
SIDE SHOW.—Sept. 22, Hippo., Rochdale.
SNACKS.—Sept. 22, Palace, Bradford.
SNAPPY.—Sept. 22, Royal, Blyth.
SPARE PARTS.—Sept. 22 Tivoli, Hull.
SPLINTERS.—Sept. 22, Palace, Burnley.
SUN BATHERS.—Sept. 22, Royal, Smethwick.
TALK OF THE TOWN.—Sept. 22, Palace, Reading.
TARTAN FROLICS.—Sept. 22, G., Falkirk.
TEN TO ONE ON.—Sept. 22, Empire, Chatham.
THERE YOU ARE THEN.—Sept. 22, Palace, East Ham.
THREE BAGS FULL.—Sept. 22, Palace, Salford.
TIMES, THE.—Sept. 22, Empire, Shepherd's Bush.
TOP SPEED.—Sept. 22, Pier, Southport.
UNEMPLOYED.—Sept. 22, Grand, Bolton.
VANITIES.—Sept. 22, Hippo., Boscombe.
VIM.—Sept. 22, Evesham.
VISIONS.—Sept. 22, Hippo., Southend; 29, Bedford, Camden Town.
VOGUES OF 1924.—Sept. 22, King's, Southsea.
WAKE UP.—Sept. 22, Grand, Hanley; 29, Palace, Bradford.
WANGLES.—Sept. 22, Grand, Mansfield; 29, King's, Southsea.
WEEK IN A NIGHT.—Sept. 22, Hippo., Wolverhampton.
WHAT HO!—Sept. 22, Empire, Woolwich.
WHIRLWIND, THE.—Sept. 22, Hippo., Islington.
WIDDICOMBE TO LONDON.—Sept. 22, Royal, Aldershot.
WINNERS OF 1924.—Sept. 22, T.R., Guildford.
22 CARAT.—Sept. 22, Empire, Finsbury Park.

"On the Stroke of Twelve," shown at the Shaftesbury Pavilion by Artistic Films, is an engrossing film, with a good story—melodramatic, but intensely interesting—a sympathetic hero and heroine who both look their parts to a nicety, and photography and technique of the highest excellence. It is no less than the truth to say that the film held the attention of the large audience assembled from the first foot to the last. The acting throughout—the cast is quite small—was admirable, Raimie Bell and Gorm Schmidt being the principals.

"Six Years After" is an interesting film that is certain of heavy booking. It is a panoramic journey of the Allied war line—taken this year—starting from Boulogne, past the historic villages, woods, and rivers made famous as the scenes of four years of sanguinary war, finishing up at the spot beyond Cambrai where the Hindenburg line was thrice pierced in the final advance which brought victory to the Allies. There is a notable restraint and reverence in dealing with hallowed spots which is very commendable.

"THE ERA" LETTER BOX.

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Gaye Gordon reports success in Ireland with "Just Keep Going." Miss Gordon anticipates using this number for her pantomime engagement.

Murray and Zeitlin's "Cabaret Nights" production features "More" and "Hugo," the numbers being the musical foundation for two magnificent dancing ensembles.

The Two Astras introduced "I'm Gonna Bring a Watermelon to My Girl Tonight," "I Want 'em Wild, Weak, Warm and Willing," and "California, Here I Come," to Moody's Club Cabaret last week. The numbers were splendidly received.

Johnny Fields will work "I Want 'em Wild, Weak, Warm and Willing" in the new production "Flames."

The Versatile Three put over "California, Here I Come," and "I Want 'em Wild, Weak, Warm and Willing" in brilliant style. They were encored again and again at Finsbury Park Empire last week.

Arthur Jeffries has taken up "Big Brother" for immediate production.

Dyce Duo (Frank and Rose) report tremendous success with "A Smile Will Go a Long, Long Way," during their Welsh engagements.

The Martinis, whom we know as successful dancers, have been receiving compliments from a notable Continental cabaret director on their excellent selection of music. The popular terpsichorean artists tell us that they consider this a great compliment to Feldmanism, from which they draw largely in respect of musical supply.

The Auklands (Sam and Betty) are still Feldmanising to a successful extent, their main line at present being "Horsey," "Gigolette," "Ukulele," and "California, Here I Come," to all of which they give artistic instrumental effect.

The new super-film "The Great White Way" (shortly to be released) contains, we understand, a reference to that sweetly pretty song "Sweet Adeline," so long and successfully featured by Gertie Gitana.

Bern and Cissie Silver tell us that "Horsey" and "A Smile Will Go a Long, Long Way," have proved very successful with them during their engagement in the Channel Islands.

The Fays are working "Spearmint" successfully. They were in high favour at the London Coliseum last week.

Frank Clare has had a successful season at the West End Pier, Morecambe, his chief winners being "Oh! Gee, Oh! Gosh," "Not Here, Not There," and "We Don't Want Any To-day." Mr. Clare is preparing another winner ("I Want 'em, Wild, Weak, Warm and Willing"), which he will feature in his forthcoming revue engagements.

Fred Ty Escott, whose "Black Cats" Concert Party has been doing so well this summer, advises us of his own personal success with "Don't Leave Me, Mammy," and that of Ruby Ray in "The Bloke that Wrote 'The Sheik.'"

Francis & Day.

The brilliant programme at the New Oxford last week embodied many notable successes of the firm, a number of which will be heard in pantomimes everywhere in these islands. They included "It Had to be You" and "A New Kind of Man (With a New Kind of Love for Me)," deliciously sung by Nora Bayes; "Shall I have it Bobbed or Shingled?" and "Chili Bom-Bom"—the coming "production number"' (sung by Daisy Dormer, who is this week repeating her success at the Manchester Hippodrome); "What'll I Do?" played by Melvina so delightfully on the violin; "It Ain't Gonna Rain No Mo'," played (and sung) by S. Clarke-Richardson's orchestra during the interval; "Why Do They Call A Ship a 'She'?" and other items of the house, sung by Whit Cunliffe; and "I'll Change Your Clouds to Sunbeams" and "You Were Right—I Was Wrong," sung by Dick Henderson. Each and all of the foregoing were rapturously received. This week both Fred Barnes and Ernest Hastings are at the same house, and delighting Oxford visitors, the former with "Jog Along Jasper," and the latter with a budget of humorous songs issued by Francis and Day.

Elsie Carlisle, at the Coliseum last week, once more scored with "What'll I Do?" which she invests with a pathos fully in accord with the sentiment of this admired song.

At Collins's last Thursday night capacity houses between the acts of the drama that filled the bill sang "It Ain't Gonna Rain No Mo'," which was played during the intermission by the excellent band attached to the establishment.

The Rogues C.P. (Bert Brady and Fred Roper's combination), who will be touring all the winter, have had a grand season at Blackpool, Felixstowe, and elsewhere, among their greatest hits being "Chili Bom-Bom" and "It Ain't Gonna Rain No Mo'."

George H. Elliott, the chocolate-coloured coon, is at the Edinburgh Empire, making his usual hit with "Moonshine."

"My Dream Home," tastefully sung by Lillian Burgiss, is this week making a hit at the Leeds Empire.

"When You Walked Out Someone Else Walked Right In" was among the admired items given by the Versatile Three at Finsbury Park last week.

Lawrence Wright Music Co.

Bruce Green, at Hammersmith Palace last week, scored an immediate and sensational hit with the fine new comedy chorus song "Our House Will Be All Right," which is certain to be in immense pantomime demand, especially among comedians of the "dame" variety.

Ella Shields last week, at Holborn Empire, added to her fine repertoire of Wright hits an entirely new one, entitled "So Long, Toulon," which was very successful. Other big new winners are "Why Did You Creep Into My Heart?" and "Murphy, McCarthy, Maginty and Magee," which, like the evergreen old favourite "Burlington Bertie from Bow," go with a bang.

Billy Wooley, in his fine new revue, "Hello, Chuckles," first produced at King's Lynn on Sept. 15, and which is this week at the Palace, Lincoln, boasts half-a-dozen Lawrence Wright successes, prominent among which are "Riviera Rose," "Sure As You're Born," "Pasadena," "They Love It," and "Telegram to Alabam."

Randolph Sutton, who has been so wonderfully successful with the great Kentucky song "Sure As You're Born," in his fine "Spare Parts" revue, has just achieved another immense success with the new ballad that is sweeping the country, "I Wonder What's Become of Sally?"

Lena Latham, in Joe Morrison's revue "Jazzland," in addition to her continued success with "Riviera Rose," has scored very heavily with "Just a Dream of You, Dear," in the same fine show.

W. G. Watts, the well-known coon delineator, who has been so successful in the past with "Seven and Eleven" and other Wright hits, was received with tumultuous applause at the City Varieties, Leeds, for his rendering of that great song "Sure As You're Born."

Lilian Edwards and the Tartan Trio have ma eda big hit in Harry Lees' "Tartan Frolics," at the Alhambra, Stirling, with "Dream Daddy," which makes an exceptionally strong song scena, and is received with thunders of applause.

Kenneth Maclaine, who has so long and worthily featured Wright hits, has found a gem in the latest song sensation, "I Wonder What's Become of Sally?" Kenneth, who is at Victoria Palace this week is winning much acclaim.

Bart Brady states that very big hits in the Rogues Concert Party, which he runs in conjunction with Fred Roper at the Spa Pavilion, Felixstowe, are "Pasadena," "Riley's Cowshed," "Sarah," and "Oh, Gee, Georgie."

George M. Baker, the master xylophonist, at the Hippodrome, Belfast, is phenomenally successful with renderings of "Pasadena," "Dream Daddy," "Twelve o'Clock at Night," "Sarah," and "Telegram to Alabam."

Henry J. Hearty, who is at the Hippodrome, Woolwich, and has made such successes with "Pasadena," "Like the Last Rose of Summer," and "It's All Sugar," has now added "I Wonder What's Become of Sally?" to his repertoire.

Howard Bellman, the royal instrumentalist, is scoring all along the line with his fine selection of Wright hits, including "Pasadena," "Sure As You're Born," "Twelve o'Clock at Night," and "Dream Daddy."

Worton David, Ltd.

The firm of Messrs. Worton David, Ltd., have an excellent report this week. Amongst the many artists featuring their numbers can be found Ernie Mayne, who is still scoring big with "How's Your Poor Old Feet?" and also has one or two of the firm's numbers in rehearsal. Sandy Powell is also working in fine style at the Theatre Royal, Scarborough, "How's Your Poor Old Feet?" and "I a-like-a You, You-a-like-a Me." Miss Ouida McDermott, of Walter Bentley's "Barnstormers," has decided to place the new fox-trot ballad, "Why Did You Call Me Wonderful One?" in the show, and we are confident of a big success for her. Miss Beatrice Allen still continues to do big with "The Plain Jane of the Family" in the revue "Me and My Gal." Miss Belle Isobel is also featuring this number with big success at all her engagements. Mr. Arthur Jeffreys, the popular tenor with "Cabaret Nights" revue, has decided to place the fox-trot ballad "Why Did You Call Me Wonderful One" in his repertoire. John Morris and Joy Vane are still making a big success with "The Plain Jane of the Family" at all their engagements. Miss May Stevens is still scoring with "He Played the Wedding March" and "The Plain Jane of the Family."

Duff, Stewart & Co.

John Collinson, the distinguished and popular broadcasting tenor, is most successfully featuring Raymond Loughborough's beautiful and distinctive ballad, "Ship o' Dream," which is finding great favour everywhere as a thoroughly high-class concert number. Miss Evelyn Braine, the well-known soprano, is another vocalist who has found it a distinct acquisition to her repertoire, and she is making a special feature of the song at her numerous engagements.

The latest vocalists to take up "The Song of the Bell," Cameron Forrester and Montague Clayton's popular incidental song to "The Hunchback of Notre Dame," include the well-known principal operatic bass-baritone, Robert George, and Miss Irene Edwards, a widely known and popular soprano at the leading provincial concerts. In this connection it may be mentioned that Ralf Fielding, the fine new baritone, whose services have now been acquired by the Beltona Company, has made a splendid record of the number, to which there is an accompaniment of a peal of real bells.

Among other vocal numbers in large and increasing demand are P. J. O'Reilly and J. W. Holland's spirited song, "The Barley Mow," and the widely popular song cycle, "Songs of a Wayside Inn," the words of which are by Kay Foster, and the music by Frederic Mullen, the composer of the new musical romance, "The Little Fisher Maid," in which Miss Shirley Kellogg will play the title-rôle, and which wil be produced in Manchester next Monday.

Peter Bernard, Ltd.

Joyce Clifford's rendition of "Mammy, I Hear You Calling Me" is a masterpiece—five encores. Miss Irene Shamrock, at Camberwell, is doing wonders with "Hen House Blues." "The Melody Box" revue, at Empress, Brixton, is five big songs, namely, "Kentucky Dixie Way," "I Ain't Comin' Back No Mo'," "Gipsy Lady," "Mary of Mine," and "Bombay Rose."

The Versatile Three introduced "I Ain't Comin' Back No Mo'" with great success. Layton and Johnstone produced "What Could be Fairer?" and "Bombay Rose" at the Café de Paris, and in the hands of these skilful exponents of songs were a veritable sensation. Rizzi Leandro and his orchestra report big success with "Bombay Rose," "Gipsy Lady," "Hoodoo," and "Down Where the Vest Begins."

Blaney and Farrar continue to score sensationally with "Hen House Blues." Evelyn Dove, entertaining at O'Dennino's, is scoring with "I Ain't Comin' Back No Mo'" and "Kentucky Dixie Way." Dave Frost and his band feature "Hoodoo," "Who Do You Love?" and "Down Where the Vest Begins."

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CALLS FOR SEPTEMBER 29, 1924.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for—
Mme. Lillebil, Harry Tate, Clarice Mayne, Gracie Fields, Stanislaw Idzikowski & Co., Ivor Vintor, Forde Sisters.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
"Irene."

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
"French Follies."

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Imperial Trio, Van Dock, Whit Cunliffe, Four Julians, Norman Carrol, Harry Herbert, Daisy Dormer.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"Magical Moments."

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
"The Times."

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
"Little Miss Puck."

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
The Fays, Iris and Phyllis, Neil McKay, Harry Gunn, Will Lacey, Sammy Shields.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Madge North, George Hurd, Daimler and Eadie, Hengler Bros., Alice Craven.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Les Augustines, Florence Yaymen, Sandy Powell, Novelli, Poley and Partner.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Ethel Levey, Will Fyffe, Will Hay, The Great Gerard, Lalla Selbini, Burr and Hope, Victor Andre, Eric Randolph, Holden and Graham.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, September 29, 1924.

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Chas. Macdona to present Bernard Shaw Repertory Company.

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Thos. F. Convery to present "On the Dole."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Harry Slingsby to present "Zip."

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Don Productions to present "Laughs and Ladies."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Tommy Mostol by arrangement with Moss Empires, Ltd., to present "Jig-Saw."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Sidney Burns to present "Fast and Furious."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
J. W. Rickaby, The Anartos, The Mariajanos, Doff and Cherry, C. B. Williams presents "Stella's Surprise" and Company as booked.

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WEEKLY REPORT.

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

Carnival at Wembley—"Make-believe" Minus Mirth—The Exhibition's Crowning Triumph—Majestic and Marvellous Pageantry—The Drums Beat and the Torches Burn a Solemn Requiem.

Wembley, which grows more wondrous daily, is finishing its inaugural season in immense style. The fortnight of super-carnival, now at its height, proves conclusively that the Exhibition authorities have little or nothing to learn of the art of showmanship. No detail has been overlooked, and absolutely nothing is lacking that could contribute to the merriment of the multitude. The scope and extent of the Carnival programme reveals something of the genius of those officials who were most nearly concerned in its organisation, and the general excellence of the arrangements, no less than the multiplicity of the attractions provided, call for the highest praise.

It is not the fault of these hardworking and enthusiastic officials that we as a nation cannot contrive to capture the carnival spirit—that John and Mrs. Bull are staid folk, mighty afeard of seeming undignified, and so, psychologically, unable to "let themselves go." Everything was provided at Wembley which could conceivably induce hurricane fun and frolic and temporarily banish dull care. Here, positively, were delights innumerable to fascinate and to wholeheartedly amuse all comers. Nothing was absent; no factor had been neglected in the objective provision of happiness—without exception the raw materials of fun and nonsense were present in abundance. The only thing that was missing was the spirit of Carnival itself—the absence of public jollity—the total failure of something like nine hundred and ninety-nine per cent. of the huge daily influx of visitors to rise to the occasion.

It is not the first time that I have seen and marvelled at how little we understand of Carnival. Long before Wembley's present Carnival was planned I expressed the opinion in these columns that the future outlook for such joyous revels in this country was a gloomy one, and that in "Merrie England" Carnival as an annual fixture, and as it is interpreted at many a seaside resort, was as dead as the dodo.

Those of my readers who have had opportunities for comparing the amazing festivals of Nice, Rome, and other celebrated Continental homes of Carnival with what has passed for *Carnival* at Brighton, Blackpool, or other English coast resorts will hardly question the wisdom of this belief. It is not our fault; indeed, it is part of our national characteristics that the Briton is largely unmoved by the Carnival mania. He lacks the ready emotionalism, the gay abandon, and light-hearted spontaneity of the dwellers in a Southern clime, whose revels are less obstinately shorn of the warm sun's beneficent rays. The Englishman has an instinctive aversion to appearing conspicuous. Few of us care to thrust ourselves into the limelight, and all, or most of us, hesitate to "let ourselves go" lest we make of ourselves a ridiculous exhibition in the process. "Civis Britannicus Sum"—and if we are constitutionally indifferent to Carnival, who shall say we are the worse for that?

Thousands of prizes—valuable ones at that—have been presented by the Wembley authorities in connection with the present carnival, and the fortunate recipients have had good cause to congratulate themselves upon their temerity in participating in the numerous events. A well thought-out and wonderfully comprehensive programme embraces fancy dress revels and costume parades, aquatic sports, confetti battles, pastoral ballets, in which Stedman's have again distinguished themselves, camp fire sing songs, tea-time cabarets, nine o'clock follies, gala dances, with a generous profusion of carnival novelties; exciting daily treasure hunts, organised by our esteemed contemporary, "The Star"; impressive nightly firework displays by Messrs. James Pain & Sons; augmented musical attractions and marvellous illuminations of the splendid grounds and flower-decked gardens. And what more could the youthful heart desire?

It was not even necessary to masquerade at Marylebone or on the "Met," "en-route" to Wembley, for the authorities, in conjunction with the excellent Willie Clarkson, had thoughtfully provided thousands of fancy dresses, masks, dominoes, and all the other paraphernalia of make-believe, on the spot, in the Exhibition grounds, so that an' you were in a carnival frame of mind, all you had to do was to pay your money and take your choice.

For a trifling sum one could exchange the unimaginative bowler and attendant everyday habiliments for the graceful and becoming plumed beaver of the Courtly Stuarts, for Roman toga and broadsword, for Crusader's helm and vizor, complete, with suit of chain mail, with red cross and fittings to match, or Elizabethan ruffles and farthingale. The transfer from a common-or-garden strap-hanger to the guise of a buffoon, a "Felix," harlequin, pierrot, or pierrette, Charles Chaplin, or Mary Pickford could be effected at a very modest outlay, while for an extra bob or so one could strut about with cocked hat and sword—a very passable representation of Nelson.

What our old friend Willie Clarkson does not know about the art of make-up is not worth anybody's time and trouble to learn. I seem to recollect something about the famous visit to Oxford of the "Sultan of Zanzibar" and his numerous suite. But that is another story, and happened long ago. And quite a pretty job had William made of some of his Wembley patrons. Here was a familiar figure—"Something in the City," and in a big way at that, whose civilian "weskit" covers a traditionally Aldermanic expanse, faultlessly, though, perchance, a shade ponderously, arrayed as "Monsieur Beaucaire"; there a sour-visaged spinster, with an unmistakable "West Riding" accent, gorgeously clad as "Cleopatra"; here again was a weedy youth of tender years, disporting himself with true "swash-buckling" mien, and a persistent rattling as of the clanking of a hundred Nestlé's tins, in the semi-armour avec Halberd to match, proper to a belated follower of the immortal "Drake"; and yet again I discovered a benign and matronly soul of all of sixty summers and exceeding ample proportions into the bargain, weirdly and wonderfully apparelled as something betwixt "the Queen of the Fairies" and Catherine of Aragon.

Thirsting for knowledge, I ventured a polite query, when, to my astonishment, Madame confronted me fairly and squarely, and beaming good-naturedly in a smile, in which, it is passing melancholy to have to record, geniality was not unmingled with gin, thus adjured me, "e'e laad, wheer was tha' schooled? Can't tha' tell this get-oop—Sitha, Ah'm *Pavlova*." At which I fled to the Press Club and my post-prandial cocoa; not, however, without encountering on the way a few score gallants and courtiers, knights, knaves, and fair ladyes, gorgeously uniformed sea captains, roysterers, comedy policemen, prophets, angels, minstrels, warriors, and ancients galore. One ancient warrior who purported to be "Appias Claudius," looked to me to be about as miserable as—well, I understand his application at the "Harmony" for a final—"Guinness," I think they call it—was beaten by a short head by the motion for closing the debate.

The nightly costume parades, judging, and prize distribution were admirably carried out in the big dance arena, and the incorrigible "stunt" merchant, Teddy Eve, whose voice through a megaphone always reminds me of "London Calling," capably officiated with all the dignity that it is possible to muster in the immediate proximity of a pantomime policeman and a platform committee of carnival comics, with enormous grotesque heads by Clarkson (send along a box of cigars for the advt., Willie). Oh! yes, and "thanking you cordially in anticipation," as my typist always adds at the foot of my letters, whether or no I mean it.

If the fun did not reach the same hilarious heights that one would look for in a Continental revel, Wembley's Carnival is certainly quite the best of its kind that has yet been attempted in this country. If only the public, as a body, had risen more convincingly to the occasion, and it is not the fault of the exhibition authorities that they did not, the carnival would have been a very memorable affair. I liked the menu at the "Lucullus" better than the tariff, and bethinking that a steak by any other name would taste as sweet, betook me to the Press Club—blest temple of the pure and parlous.

In the vast Amusement Park, cheerful crowds waxed mighty convivial, and all the riding devices, side shows, and innumerable games of cha— (careful, Mr. Printer)—skill enjoyed a roaring time. In the dance arena I lost my monocle, and very nearly my heart as well. A bonny little factory lass fra' Wigan or Ow'dham tha' knaws bade me trip a measure with her, and I, forgetting my years and many campaigns, did willingly trip, and with such effect as to ultimately land in the lap of a comely maid, who was, for the time being, personating 'Sheba's Queen." Women, of a truth, are strange creatures. Not, mark you, that I would say one word against them. On the contrary, I rather like them. With many a dainty damsel did I fox-trot, and one-step and two-step, and side-step, and sit out; and how much pleasanter is that pursuit than this dreary business of journalism. But since I came away from Wembley with half a hundredweight of confetti clinging to my spine, and with a dainty lace-bordered fragment of a "mouchoir" in my keeping, I am beginning to give myself airs, to fancy that, like old Grandpa Kruschen, I don't look my age, and all that sort of thing.

Unquestionably, by far the greatest of Wembley's series of triumphs, was the Great Torchlight and Searchlight Tattoo; and widespread regret will be felt that it could not be continued for another fortnight, or, indeed, until the closing of the exhibition. As a military pageant, it was the most magnificent ever presented in this country, and probably in the whole world.

By its presentation the exhibition authorities have revealed their possession of the highest possible sense of understanding showcraft. They have more accurately gauged the public taste, and appealed more directly and convincingly to popular imagination than probably any individual showman has ever done before, or will do for a long time to come.

Those who understand the strange psychology of the British race know that people everywhere will always, as by instinct, flock to see soldiers. Not even the untold horrors and misery of the world-war can dim our love of military pomp and circumstance, a fact which is effectively testified by the mammoth audiences which nightly went into ecstasies of enthusiasm over the stupendous display during its all too brief run.

Not, since its first memorable Cup Final has the Stadium held such densely packed and whole-heartedly delighted crowds. Almost daily the seating capacity of the huge arena was filled to capacity by 4 p.m., four hours before the performance was due to commence, and on most days it was impossible to book seats for love or money. The colossal spectacle, which appealed to the imagination of the spectators much more vividly than any other show that has yet been staged there, was, viewed from every angle, Wembley's crowning triumph.

In my time I have seen half a hundred torchlight and searchlight tattoos, at Aldershot, Portsmouth, Chatham, Plymouth, and elsewhere, and while the splendid annual affair at Aldershot is the nearest approach to the Wembley spectacle, it is attended by the enthusiastic few who revel in what they believe to be the finest of all displays, rather than by the multitudes which at Wembley have probably witnessed it for the first time. And at Wembley they have staged the greatest and the most inspiring spectacle that man can behold—a show which truly baffles all efforts at description, and which, in point of splendour, is beyond all praise.

What memories does it not conjure up; what pictures and deeds does it call to mind; and what visions and thoughts it inspires. In the mighty music of the massed bands, the resonant roll and lilting wail of the massed drums and fifes, and the barbaric skirl of the pipes, lurks a thousand magic memories. As the amazing programme is unfolded, item by item, the whole of Britain's military past springs again to life, the glorious history of British Arms is once more unfolded chapter by chapter.

Back from Agincourt may you trace the proud story, and as illustrious regiment succeeds illustrious regiment, in procession before the raptured gaze, you may discern in those multitudinous battle honours that are inscribed on the silken colours, the imperishable lustre of those same regiments, and it will be strange, if in the process you fail to catch something of the undying spirit of Empire with which they are imbued. Colonels, adjutants, sub-alterns, sergeants, privates, and even lance-corporals fade away, for officially no "old soldier" ever dies, but the old regiment alone endures for ever. It keeps its traditions. God preserve them, and marches with them into eternity.

As they pass, marching and countermarching in quick and in slow time with the old familiar swagger and the unchanging pride of race; as the new Guard "takes over" from the old Guard, your mind will travel back again to John Churchill's day; to the redoubtable Marlborough, the fields of Ramillies, of Oudenarde and Malplaquet, and anon, to Moore and Corunna, to Torres Vedras, to the Iron Duke and the Napoleonic Wars, to Waterloo, and to the Crimea—Balaclava is again enacted—"Their's not to reason why." "C'est magnifique, mais ce n'est pas la guerre." The Frenchman was right, but "The Light" obeyed regimental tradition.

It is impossible to witness the marvellous spectacle without visualising numberless campaigns—Delhi, Lucknow and Cawnpore, Tel-el-Kebir, Kabul-Kandahar, Isandhlwana, Rorke's Drift, Majuba Hill, Ellandslaaghte, Ladysmith, Mafeking, the Tugela, Kimberley, Modder River, Colenso, Paardeburg are but a few of the memories which the Tattoo rekindles; but the tragedy of the Great World War holds so many sorrows for us all that I will not seek to touch upon the memories that it inevitably rekindled of those sad years. Let it suffice that for huge audiences nightly the drums beat a tattoo and the torches burned a requiem, and that every officer, N.C.O., and man in the big body of troops assembled in the Stadium united with the spectators in breathing a silent prayer, after the manner of soldiers, for the "five hundred thousand gentlemen who ever called him King."

And when, later, the massed bands led the singing, by the whole vast assembly, of the hymn "Abide with Me" I marked the unconcealed emotion of the audience and watched the tears spring unbidden to a myriad unaccustomed eyes. It seemed to me that this mighty Tattoo, and all for which it stands, would, with the solemn sounding of "The Last Post" which preceded the National Anthem, reach forth through space; that it would be heard and understood by the Army that has gone before; that its message would extend far beyond Nieuport sands and the pock-marked earth where those four Red Rivers flow onwards and upwards to the life everlasting.

The Guard Mounting ceremony, which proved so attractive a feature of the programme, dates from the reign of Charles II., and took place in the Colour Court until the year 1662, when it was transferred to the Friary Court, where the ceremony still takes place when Their Majesties are not in London. It was the custom for an Officer of the Guard to be promoted to a majority when a royal child was born. The Lieutenant of the Guard received this promotion on the birth of H.M. King Edward VII. in 1841, when a controversy arose as to whether the Old or the New Guard was entitled to the privilege, as the royal child was born at 10.48 a.m., when Guard Mounting was in progress. Each Guard was formed in two divisions, the leading division being furnished by the Grenadier, or Right Flank Company of the regiment. All such companies (in Regiments of the Line, as well as in the Brigade of Guards) wore the bearskin cap as their distinctive headdress; other companies wore the shako. The Grenadier Companies of Regiments must not be confused with the 1st, or Grenadier Regiment of Foot Guards, who earned the title of Grenadiers by their prowess on the field of Waterloo, and who, in consequence, were entitled to dress the whole regiment in bearskins. The colours carried by both Guards were correct representations of the colours of the regiments in 1824, but they are copies only, and not consecrated colours.

Some of the band instruments are the originals used in the eighteenth century, notably the "serpent," the "orphiclèdée," the small kettledrum, the bass drum and side drum, and the "Jingling Johnnie." Prior to 1785 the bands of the Foot Guards were composed of civilians hired to march the King's Guard to St. James', but in that year the Duke of York, Colonel of the Coldstream Guards, paid a visit to Frederick the Great of Russia, where he saw military bands which had been copied from the Turkish Empire by Frederick after a visit to Constantinople. The Duke of York imported a band of 12 German musicians with three negroes, and established them as the band of the Coldstream Guards. The other regiments then formed bands on the same lines. The negroes continued to form part of the bands until the year 1838, when the last of them died. It is recorded that this negro, who was a Grenadier Guardsman, Francis by name, was accosted in the Strand with the remark, "Well, Blackie, what news of the Devil?" whereupon he knocked the humorist down, remarking, "He send you dat. How you like it?" Francis wore a silver collar as a mark of distinction. About this time (1824) the establishment of a band was raised from ten, exclusive of black men and boys, to fourteen "musicians," but regiments generally managed to add to this number, sometimes bringing up the strength of their band to 20 or 35. The exit of the Guards, at the conclusion of the ceremony, was carried out to the impressive strains of "Milanola," the famous regimental march of the Coldstreams.

The Pageant of Arms, as it crossed and recrossed the huge arena, served to awaken many a picturesque memory. There were the striking uniforms of France's Old Guard; here the band of a Cossack regiment; here, again, was depicted the camp of "The Lady of the Lamp." There were British Grenadiers of yé olden time, and many an earlier edition of those fine old county regiments—"The Regiments of the Line." La, how they loved these reviews in the 'forties! how they thronged Hyde Park, the Long Valley and Laffan's Plain! how the girls adored the stately drum-major as he twirled his flashing staff! What a picture they made, those shakos and scarlet tunics and nankeen overalls! And in the Stadium all these glories were rekindled.

(*Continued on next page.*)

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51 c/m UNDRESSED DOLLS, fully jointed	36/-	dozen.	
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28 c/m BABY DOLL, fine quality	12/-	dozen.	
24 c/m BABY DOLL, fine quality	8/6	dozen.	
4 BOTTLE CRUET 18/- doz. **4 BOTTLE CRUET,** square, 22/- doz.			
NICKEL TOP BUTTER DISHES	10/6	dozen.	
THREE-PIECE BUTTER DISHES	8/- & 10/-	dozen.	
NICKEL RIM HOBNAIL SALAD BOWLS	18/-	dozen.	
PEPPER, SALT AND MUSTARD CRUETS	4/6	dozen.	
45 c/m BEARS, growlers, 33/- dz. **28 c/m BEARS,** squeakers, 14/- dz.			
SUGAR SIFTERS, 27/- dozen. **PEPPERS AND SALTS,** 14/- dozen.			
HELMET PIN CUSHIONS	8/6	dozen.	
ASSORTED COLOURED VASES	6/6	dozen.	
NICKEL BOTTOM GLASS CAKE STANDS	16/6	dozen.	
DOUBLE-SIDED SHAVING SETS	15/-	dozen.	
CUPS AND SAUCERS, 4/- doz. **JAZZ NECKLETS,** 8/6 & 16/- doz.			
SINGLE LONG-HANDLE HALL SETS	10/6	dozen.	
SINGLE BRUSH SET	8/-	dozen.	
2 BLADE PENKNIVES (1 doz. card)	4/6	dozen.	
HANGING MIRRORS, 16/- & 26/- gross. **MUSICAL TOPS,** 18/- grs.			
MONEY BOXES, 6/- & 7/6 grs. **LOTTOES IN MATCHBOX,** 4/6 grs.			
ASSORTED TIN TOYS, 15/- gross. **EYEGLASSES,** 4/6 gross.			
PIN TRAYS, 7/6 grs. **PLATINOID SINGLE-STONE RINGS,** 8/6 grs.			
BROOCHES, BRILLIANT	8/6	gross.	
AMBER GLASS CIGARETTE HOLDERS	7/6	gross.	
GLASS BANGLES, assorted colours	8/6	gross.	
COLOURED-HANDLE TOOTH BRUSHES	36/-	gross.	
MANICURE SETS, 5/- & 8/- each. **MIDGET CLOCKS,** 15/- dozen.			
WATCHES, 2/6 each. **FOLDING SCISSORS,** 15/- gross.			
CAKE KNIVES	10/-	dozen.	
ASSORTED CIGARETTE CASES	42/-	gross.	
ASSORTED RUBBER ANIMALS	5/-	dozen.	

CARNIVAL NOVELTIES.

STREAMERS, 7/- per 1,000.	Case lots of 10,000, 6/- per 1,000.
PIERROT HATS, 15/- gross.	**BUTTERFLY HATS,** 18/- gross.
HATS WITH LONG RIBBONS	15/- gross.
HATS WITH GREEN LEAF	12/- gross.
JOCKEY HATS, 7/6 gross.	**MINIATURE TOP HATS,** 12/- gross.
BEST CREPE HAT, 24/- gross.	**LARGE LADIES' HAT,** 48/- gross.
PARASOLS, 14/- gross.	**TRI-COLOR TRUMPETS,** 8/- & 10/- gross.
TEASERS, 9/- gross.	**TELESCOPIC WAVERS,** 9/- gross.
MASKS, 15/- & 36/- gross.	**SQUEAKING CIGARETTES,** 2/6 gross.
CLAPPERS, 8/6 gross.	**RATTLES,** 8/- gross.
LARGE SNOWBALLS, 8/- gross.	**JAPANESE FANS,** 15/- gross.
THROW BALLS, 2/- per 100	**FEATHER DARTS,** 4/6 gross.

BALLOONS.

40 c/m, 4/6 grs.	**50 c/m,** 7/6 grs.	**60 c/m,** 9/6 grs.	**120 c/m,** 36/- grs.
50 c/m DOUBLE COLOUR, 9/- grs.		**60 c/m DOUBLE COLOUR,** 13/- grs.	
MEDIUM AIRSHIPS, 7/6 gross.		**LARGE AIRSHIPS,** 13/- gross.	

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THE SHOWMAN'S DIARY.

FORTHCOMING FIXTURES.

TODMORDEN FEAST, YORKS.—Sept. 25.
ABERGAVENNY FAIR, MON.—Sept. 25.
RUTHERGLEN CARNIVAL.—Sept. 25.
BIRMINGHAM FAIR.—Sept. 25.
HARTLAND FAIR.—Sept. 25.
WOTTON-UNDER-EDGE FAIR.—Sept. 26.
HASLEMERE FAIR.—Sept. 26.
TYLDESLEY WAKES, LANCS.—Sept. 26.
ELEVEN LANE ENDS FEAST, YORKS.—Sept. 26.
IDLE FEAST, YORKS.—Sept. 26.
BARTON FAIR, GLOUCESTER.—Sept. 27.
AYLESBURY FAIR.—Sept. 27.
ALTON FAIR.—Sept. 29.
CANTERBURY FAIR.—Sept. 29.
DUNSTABLE FAIR, BEDS.—Sept. 29.
AYLSHAM (NORFOLK) FAIR.—Sept. 30.
PETERBOROUGH FAIR.—Sept. 30.
BRIDPORT FAIR (DORSET).—Oct. 1.
ALVECHURCH MOP FAIR.—Oct. 1.
PRINCES RISBORO' SHOW.—Oct. 2.
RETFORD FAIR (NOTTS.).—Oct. 2.
WIDNES FAIR (LANCS).—Oct. 2.
TIVERTON FAIR (DEVON).—Oct. 2.
NOTTINGHAM GOOSE FAIR.—Oct. 2.
WHITTLESEA FAIR (CAMBS.).—Oct. 3.
WIBSEY (YORKS).—Oct. 3.
NEW WORTLEY (YORKS).—Oct. 3.
MIDDLETON (YORKS).—Oct. 3.
ATHERTON WAKES (LANCS).—Oct. 3.
WINCHCOMBE (GLOS).—Oct. 4.
ABINGDON FAIR, BERKS.—Oct. 6.
UXBRIDGE OLD PLEASURE FAIR.—Oct. 6.
STRANRAER FAIR, SCOTLAND.—Oct. 6.
BURTON-ON-TRENT STATUTES.—Oct. 6.
DALBEATTIE FAIR, SCOTLAND.—Oct. 6.
CIRENCESTER FAIR, GLOUCESTER.—Oct. 5.
ALCESTER STATUTE FAIR.—Oct. 7.
WOODSTOCK FAIR, OXON.—Oct. 7.
PETERBOROUGH BRIDGE FAIR.—Oct. 7.
HAMILTON FAIR, SCOTLAND.—Oct. 8.
WORKSOP FAIR, NOTTS.—Oct. 8.
ONGAR SHOW, ESSEX.—Oct. 8.
MANSFIELD FAIR, NOTTS.—Oct. 9.
NEWTON STEWART FAIR, SCOTLAND.—Oct. 9.
DALKEITH FAIR, SCOTLAND.—Oct. 9.
BICESTER FAIR, OXON.—Oct. 10.
MIDDLEWICH WAKES.—Oct. 10.
BASFORD, NOTTS.—Oct. 10.
BARKEREND, YORKS.—Oct. 10.
BURLEY-IN-WHARFDALE, YORKS.—Oct. 10.
BASINGSTOKE FAIR, HANTS.—Oct. 10.
EVESHAM MOP FAIR.—Oct. 10.
WEYHILL FAIR, HANTS.—Oct. 10.
TEWKESBURY MOP, GLOS.—Oct. 10.
ASHTON-IN-MAKERFIELD FAIR.—Oct. 10.
HENLEY-IN-ARDEN STATUTE FAIR.—Oct. 11.
HULL FAIR.—Oct. 11.
BARROW-ON-HUMBER FAIR.—Oct. 11.
INKBERROW MOP FAIR.—Oct. 11.
WINCHCOMBE SECOND FAIR, GLOS.—Oct. 11.
AYLESBURY FAIR, BUCKS.—Oct. 11.
MELBOURNE FAIR, DERBYSHIRE.—Oct. 12.
PINXTON FAIR, DERBYSHIRE.—Oct. 12.
OUNDLE FAIR NORTHANTS.—Oct. 12.
ST. IVES FAIR, HUNTS.—Oct. 13.
WARWICK MOP FAIR.—Oct. 13.
BEDFORD FAIR, BEDS.—Oct. 13.
SOUTHAM FAIR, RUGBY.—Oct. 13.
STRATFORD-ON-AVON MOP.—Oct. 13.
PONTYPOOL FAIR, MON.—Oct. 15.
ROYSTON FAIR, HERTS.—Oct. 15.
BANBURY FAIR, OXFORD.—Oct. 15.
NEWBURY FAIR, BERKS.—Oct. 16.
LONDON HOSPITAL FAIR, HACKNEY.—Oct .16.
ALRESFORD FAIR, HANTS.—Oct. 16.
HAMILTON FEEING FAIR.—Oct. 17.
BRADFORD, CITY-ROAD, YORKS.—Oct. 17.
MAIDSTONE FAIR, KENT.—Oct. 17.
WIGAN FAIR, LANCS.—Oct. 17.
ANNAN FAIR, SCOTLAND.—Oct. 17.
WARWICK SECOND MOP.—Oct. 18.
CANNOCK FAIR, STAFFS.—Oct. 18.
BEVERLEY FIRST HIRINGS, YORKS.—Oct. 18.
BUCKINGHAM FAIR.—Oct. 18.
KIMBERLEY FAIR, NOTTS.—Oct. 19.
CHICHESTER FAIR, SUSSEX.—Oct. 20.
GAINSBORO' FAIR, YORKS.—Oct. 21.
WINCHESTER FAIR, HANTS.—Oct. 23.
WISHAW FAIR, SCOTLAND.—Oct. 23.
LOCKERBIE FAIR, SCOTLAND.—Oct. 23.
BRIDLINGTON FIRST HIRINGS, YORKS.—Oct. 23.
RIPLEY FAIR, DERBYSHIRE.—Oct. 23.
STOW-ON-THE-WOLD FAIR.—Oct. 24.
STRATFORD-ON-AVON SECOND MOP.—Oct. 24.
CLITHEROE, LANCS.—Oct. 24.
DRYPOOL, YORKS.—Oct. 24.
KIPPAX, YORKS.—Oct. 24.
WARWICK THIRD MOP.—Oct. 25.
WARMINSTER FAIR, BERKS.—Oct. 27.
CUMNOCK FAIR AYRSHIRE.—Oct. 29.
BRIDGNORTH FAIR, SALOP.—Oct. 29.
GREAT MARLOW FAIR, BUCKS.—Oct. 29.
KIDWELLY FAIR, CARNARVON.—Oct. 29.
CASTLETON, YORKS.—Oct. 30.
ELY FAIR, CAMBS.—Oct. 30.
BRAMPTON FAIR, OXON.—Oct. 30.
FALKIRK TRYST, SCOTLAND.—Oct. 30.
RUNCORN FAIR, CHESHIRE.—Oct. 31.
ROTHERHAM FAIR, YORKS.—Oct. 31.
EASTWOOD FAIR, NOTTS.—Oct. 31.

(*Continued from previous page.*)

"With a rappety, rappety tow-row-row, the very best thing to do sirs, was just to tramp to the nearest camp, and follow the loud tattoo, sirs!" after the manner of the corporal's ditty. To the stirring music of "The British Grenadiers" and the solemn strains of the march from "Scipio" the majestic panoply of British might and valour passed in triumphal pageantry—a vivid multi-coloured spectacle that must linger always in the memory of all who witnessed it.

The challenging brass of massed trumpets and bugles rent the air of this still September night; the illuminated scouts of the Royal Air Force "stunt" daringly overhead in the star-spangled sky. The plaintive notes of "The Last Post" echo and re-echo and die away in silence.

The opening bars of the National Anthem crash forth from the assembled massed bands; the huge audience rises as one man; every head is bared, and as the thrilling music soars to a glorious climax the pent-up emotions of the crowd are unloosed in a tempest of enthusiasm and thunderous applause. A fitting finale to a great show—one of the greatest of our time.

I do not know who actually planned the details either of the Tattoo or the Carnival, but I suspect that my old friend, Mr. Barrington Hooper, O.B.E., who, as all the world knows, is Wembley's brilliant Controller of Publicity, had more than a little to do with the inception and organisation of both. He is a wizard of a showman, and as such I salute him. There are few showmen in this country who can "hold a candle" to "B. H." in his encyclopædic knowledge of showcraft and in his profound understanding alike of the philosophy and the psychology of human nature. Not so many years ago I was assisting him, in a very humble way, to devise "stunts" for extracting vast sums from the public for the national cause of the Victory Loan. Barrington Hooper is a genius.

Most of the showmen who were present at Oxford attended Witney Fair, which produced passable business, in spite of the indifferent weather conditions. William Willson's new riding device was well patronised, and gives every indication of proving extremely popular.

There was quite a big attendance of show folk at Reading Fair on Saturday and Monday last, and although the weather was about as unpleasant as it was gusty, the event attracted an enormous gathering of visitors. Hundreds of factory hands from Huntley & Palmer's biscuit works made merry on the riding devices, and proved liberal patrons of most of the side shows. Purchase's Laughter Show, in particular, did well.

Business was not quite so brisk as formerly at Barnstaple, when the usual big fair was provided to gladden the Devonian hearts. Many prominent showpeople were present with their attractions, many of them having rolled along from Bideford. The majority will proceed from Barnstaple to Hartland, whose usually prosperous little fair is held on Thursday.

There are few visitors to Barum's annual fair—and people come there in thousands—who have not become familiar with the up-to-date and novel amusements brought to the fair by Bill E. Butlin, the well-known young Canadian amusement promoter, who again visited the town last week with a collection of novelties which form a fair in themselves, and cannot fail to attract. Noted last year for having introduced the "Racing Spiders," and previously as the pioneer of the Lucky Little Love Birds, he has added to his collection of novelties the "Kentucky Derby," which brings to the fair ground the excitement and interest of an Epsom race meeting. You select your horse and hold a handle. The signal is given, and, amid much excitement, the race starts, a round of cheering from excited onlookers announcing the arrival of the winner. Another attractive addition is "The Toddling Tanks," a quaint game causing immense fun, for the toddling tanks hold one's attention and excite interest, which continues as they wobble along, dodging one hole—a la Bruce Bairnsfather's conception—until they find "a better hole." Then there is the "Pick-a-Ball," a game with profit and pleasure, for there is "a prize every time." The electrically-driven airship is a fascinating amusement, as well as a splendid specimen of mechanical skill. "Where do those huge Teddy Bears come from?" asked many a visitor to Barnstaple. Bill Butlin is certainly a cute showman.

There should be plenty of business during the next few weeks. To-morrow's fixtures include Todmorden's Annual Feast, the Rutherglen Carnival, Abergavenny Fair, and Birmingham Fair—always a prosperous function. Gloucester's "Barton" Fair is held on Saturday, as also is the bright little fair at Aylesbury. Haslemere holds its fair on Thursday, followed by Alton Fair on Monday next, on which date also are the big fairs at Canterbury and Dunstable respectively.

In our next issue I shall have something to say on the "No Guild—No Grounds controversy, concerning which a good deal of nonsense has lately appeared in print. Order your copy in advance.

ANSWERS TO CORRESPONDENTS.

NOTE.—Letters requiring a postal reply should be accompanied by a stamped addressed envelope. All enquiries must be authenticated by the writer's name and address, not necessarily for publication, but as a guarantee of good faith. Anonymous correspondence is ignored.

S. H. (Kilmarnock).—(1) Yes. (2) It would make no difference. (3) If the plaintiff, at the time of service, tendered adequate travelling expenses, you would be liable to a penalty of £10 for non-appearance.

HARRY (Dover).—We are out to champion the showmen's cause, and are not to be caught napping by helping to air personal disputes. Besides, we have only heard your own side of the story.

A. P. (Reading).—Oct. 11 next.

D. (Ealing, W.).—We have replied to your queries through the post.

ANONYMOUS (Scarborough).—You have omitted to append your name, which, in the circumstances, is perhaps wise.

EMMA (Petersfield).—Theoretically, there is no such thing as imprisonment for civil debt. Where a committal order is made, it is, nominally, in respect of contempt of court.

ANXIOUS (Market Rasen).—Unhappily, to be detected in "wandering without visible means of subsistence," is a criminal offence in this wonderful country of ours.

G. (Edmonton, N.).—We fail to see that any good purpose could be served by doing as you suggest. Never disturb a sleeping bow-bow.

MISS E. (Llanelly).—We like your portrait. a good deal better than your expressed views. The latter are archaic.

"BOB" (Elstree).—You are right. It *is* arrant nonsense.

MRS. C. (Ardwick Green).—The story you send us *is* very good, as you suggest. Almost as good, in fact, as when it was first written.

"VERITAS" (Birmingham). — We are amazed at your suggestion. "Kicking a fellow when he is down" is a habit that is not usually resorted to by *men*.

"COKER" (Devonport).—Lose no time in consulting a solicitor.

J. R. (Worcester).—There are so many who grumble and so few who are sufficiently interested to attend meetings. You have a vote. Use it!

"INTERESTED" (Wembley Park). — Both concerns are in liquidation.

"TED" (Bolton).—It would merely be waste of time.

R.A.O.B. (Southampton). — We know many things, but we are not always disposed to broadcast them.

"GERTRUDE" (Reading).—"I saw you at Oxford." Mum's the word, Mademoiselle.

IF IN DIFFICULTY OR DOUBT—
—WRITE TO THE CARAVANNER ABOUT IT.

CHARLES CHAPMAN

Mail Order House,
SHOWMEN'S AND MARKET MEN'S SUPPLY STORES,
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BALLOONS, 40 c/m Assorted Colours ... ... 4/- gross.
" 70 c/m Gold, Silver, Mottled and Jazz ... 18/- gross.
WEMBLEY PENS, The Seller ... ... 4/- dozen.
EMPRESS SELF FILLER PEN ... ... 6/6 dozen.
MOUTH ORGANS ... ... 3/-, 4/-, 5/-, 9/- dozen.
POCKET MIRRORS ... ... 5/- gross.
LADIES' PURSES ... ... 8/-, 9/- dozen.
ONE STONE RINGS ... ... 8/- gross.
WHITE AND BLACK UNBREAKABLE COMBS ... 4/- dozen.
ONE DOZEN ASSORTED SCISSORS, Carded ... ... 4/6 dozen.
STAINLESS DESSERT SPOONS AND FORKS ... ... 7/- dozen.
WATCHES ... ... 2/3, 2/6, 3/-, 4/-, 5/- each.
SHAVING BRUSHES ... ... 3/6, 4/-, 6/- and 8/- dozen.
TEA SPOONS, 6/- gross. **MOHAIR LACES,** 4/- gross only.
RAZORS ... ... 9/-, 12/-, 16/-, 21/-, 30/- dozen.
CELLULOID DOLLS ... 8/-, 15/- gross; 2/-, 2/6, 4/6 dozen.
SPECTACLES ... ... Nickelled, 6/- dozen; Gilt, 8/6 dozen.
CHILDREN'S PICTURE STORY BOOKS 4/-, 8/- and 16/- gross.
GAS LIGHTERS, 1/6 dozen. **TONGUE HEADS,** 1/4 dozen.
POCKET KNIVES, 3/-, 4/- dozen. **COLLAR PINS,** 3/- gross.
PHOTO FRAMES, 4/6 dozen. **SPECTACLE CASES,** 1/- dozen.
SAFETY RAZOR BLADES ... ... 4/- gross.
BLOWOUTS, 6/- gross. **MASKS,** 6/- gross.
MATCHLESS NEEDLES, 7/- gross. **CHILD'S WRIST WATCH,** 7/- grs.
OPERA GLASSES, in Case ... ... 10/- dozen.
JOB LINE—DOUBLE SKIN BALLS ... ... 12/- gross.
BANGLES, in Case (Marked 10/6) ... ... 4/6 dozen.
SCARF PINS, Good, 1/6 and 2/- dz. **BLACKNIGGER DOLLS,** 10/-dz.
BEST TAPE ... ... 7/- gross.
SIX APOSTLE SPOONS, Sheffield Make, in case ... 1/10 each.
DAINTY FANCY VASES, Assorted ... ... 1/8 dozen.
TINY AIRSHIPS ... ... 4/- gross.
GUINEA PEN, Gold Nib ... ... 19/- dozen.
POCKET ROULETTE ... ... 8/- gross.
NOVELTY, "A LOOK INTO THE FUTURE" ... 2/6 gross.
SALT, PEPPER AND MUSTARD, in Box ... ... 5/- dozen.
FULL SUITE, in Box (Marked 2/6), 2/6 doz. **NOTE BOOKS,** 7/- grs.
SCRIBBLING BOOKS, 7/- gross. **EXERCISE BOOKS,** 4/- gross.
TOILET SOAP, 2/- dozen tablets. **PIPES,** 4/- and 6/- dozen.
GENUINE GILLETTE U.S.A. BLADES, Packet of Ten Blades, 3/2.
PLATINUM AND GOLD CHAINS ... ... 3/- dozen.
FANCY CIGARETTE HOLDERS ... ... 7/- gross.
REAL RUBBER TOBACCO POUCHES ... ... 6/- dozen.
PENNY LEAD PENCILS ... ... 2/6, 6/- gross.
GENTS' SILK ALBERTS, with Seal ... ... 8/- dozen.
BEST IRISH LINEN THREAD ... ... 7/- gross.
WHITE AND GILT DOUBLE ALBERTS ... ... 2/- dozen.
EBONISED HANDLE CLOTH BRUSH ... ... 5/- dozen.
BROOCHES ... ... 8d., 1/6, 2/-, 4/- dozen.
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FOLDING SCISSORS ... ... 2/- dozen.
HAIR CURLERS ... ... 1/6 dozen.
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SOLID DORANDO PEARLS, each in box 4/- and 4/6 dozen.
BOXES PALNOLEINE SOAP, 3 wrapped tablets in box, 4/9 doz. bxs.
STAINLESS DESSERT KNIVES, 16/- dozen; **TABLE,** 18/- dozen.
PEARL BUTTONS ... ... 6d., 9d., 2/- gross.
WEDDING AND KEEPER RINGS, with Tab ... ... 6/- gross.
CIGARETTE CASES ... ... 5/- and 6/- dozen.
WATCH AND BOW BROOCH ... ... 8/- gross.
POCKET WALLET NOTE CASES BOOK ... ... 2/9 dozen
MECHANICAL TOYS, Assorted ... ... 8/6 dozen.
SAFETY PINS, 18 on card ... ... 7/- gross cards.
NOVELTY MOUTH ORGANS, hang on watchchain ... 3/- dozen.
PENCIL, with Protector ... ... 7/- gross carded.
BEST STREAMERS ... ... 6/- 1,000.
PENNY BOXES CONFETTI ... ... 7/6 gross.
CARNIVAL HATS ... ... 6/-, 9/-, 12/-, 18/-, 24/- gross.
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GIANT PENCILS ... ... 14/- gross.
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FANCY ASH TRAYS ... ... 8/- gross.
SALT AND PEPPER, Two in box ... ... 3/- doz. boxes.
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WEMBLEY MEDALS ... ... 8/- gross.
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SHAVING SOAP, in tins, Marked 1/- ... ... 2/- dozen.
SPECIAL 1lb. BOX "FLOWER GIRL" CHOCOLATES 8/6 doz. bxs.
METAL FELIX MASCOTS ... ... 2/- dozen.
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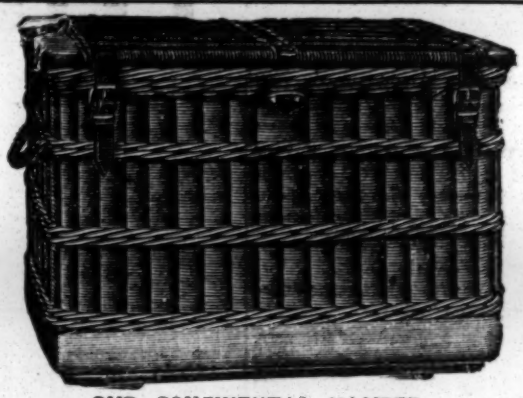

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THE HONRI WAY.

Percy Honri, always original, excels himself in his clever working of "Horsey" and "Turned Up." It is a positive delight to watch his methods which make for sensationally successful results.

ON THE BEDPOST!

It was a happy thought on the part of her numerous Bexhill admirers to present Molly Stoll with a miniature bedstead trimmed with spearmint on her benefit night. Miss Stoll has made a remarkable success with the "Spearmint" song. We are looking forward to seeing the appropriate gift.

QUAINT STYLE AND CLEVER SONGS.

The popular coloured entertainers, Smith and Johnson, have been scoring heavily up Aberdeen way. Their style and songs make instant appeal, and genuine applause was in evidence throughout. "Who's Sorry Now?" "I'm a Harmony Baby," and other Feldman numbers were featured.

NEW "POINTS."

Feldmanism is supplying new "points" for "Thistles" revue. Bert Payne, musical director, reports the latest Feldmanistic additions as "My Lady of Quality" and "Broadway Strut."

FELDMANISM IN DOVER.

Charles Hart says: "A good 75 per cent. of our programmes (at the Grand Pier Pavilion, Dover) consist of Feldmanism." Mr. Hart also refers to the numerous requests handed in by the public, "who were particularly keen on Feldman songs." Mr. Hart's prediction that the present Feldman numbers will be heard all over the kingdom very shortly is already justified.

"LAUGHS AND LADIES."

Harry Russell's most successful show, "Laughs and Ladies," features numerous Feldman songs, principally through the excellent musical medium of Madge Allan. "Happy-Go-Lucky in My Old Kentucky Home" is an exceptional winner, in which Miss Allan is supported by the entire company, and other big winners are found in "Horsey," "If I Can't Sing About My Mammy," and "California."

HYLTON'S METRO BAND.

"A very fine combination" is the unanimous verdict on Jack Hylton's Metro Band, which appeared at the Bedford Palace last week. Ennis Parkes and Tim O'Connor joined the band in vocal features, and the presentation of a new style cabaret show by the combined vocal and instrumental performers proved an outstanding success in every way. Naturally, Feldmanism was a leading line, and we cannot praise too highly the performance of "California," "Maybe," "More" (the last-named number splendidly sung by Tim O'Connor, the band accompanying), "After the Storm" (the sensation of the evening; vocal part, by Miss Parkes, most artistic, and band effects in the storm scene really wonderful), and "Horsey." Hearty congratulations are due to Jack Hylton and the fine performers comprising his new combination.

INTERVAL NUMBER.

Charles Brueke's fine orchestra put over "Passionetta" during the interval at the Bedford Palace last week. The number was handled in good style, and was heartily applauded by appreciative audiences during the week.

THE NEXT NUMBER

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FOOTLIGHT FLASHES.

FREDSON AND REJAN.

This act, "in a nap hand of Vaudeville," holds a master card in "I'm Wild About Wild Men."

SPECIAL FEATURES.

Special features in their performance in "French Follies" are made of "In Love With Love" and "Dancin' Dan" by the Sisters Reeve, who have just joined up with the show. "In Love With Love" is worked in duet, and the other number is a solo effort by Hessie Reeve. Both are very successful.

SOUTH AFRICAN SUCCESS.

Dolce Cariello, just returned from a five months' tour in South Africa, called to report her outstanding success throughout with Feldman numbers. "Carissima," "Wonderful Kingdom of Dreams," "Slave of My Dreams," and "For One Sweet Day" proved sensational hits everywhere.

A "JOHNNY WALKER" SONG.

"Still Going Strong," the "Scotch" slogan with which we are all familiar, is an appropriate description of the Two Rascals in their favourite song, "Meyer." The boys have been working this number for quite a while, and it seems to get more popular as time goes on.

THE QUESTION.

"What makes a business man tired?" asked Nick Morton, at Shoreditch Olympia last week. Nobody offered to tell him, but everybody was, like the Irishman's parrot, thinking a lot. There was obvious agreement, as the show of "hands" proved, that Nick's musical query was a winner.

GOOD OPENING.

Audrey Knight, whom we heard the other evening, got on good terms with her audience right away through the medium of "Dancin' Dan," which number she handed out in bright style. Miss Knight has just returned from the States.

ARTISTIC.

Jane Croft makes an artistic feature of "Just Been Wond'ring," a delightful ballad to which the popular vocalist is much attracted. The piano accompaniment (on stage) and the 'cello obligato (from the orchestra) are particularly effective.

CARNIVAL AT WEMBLEY.

"Songs were sung in the glow of camp-fires, and the revellers joined heartily in the choruses" ("Daily Sketch"). Needless to say, the choruses were those of the big Feldman winners.

PRESS PRAISE.

G. H. Elliott is making a great success in "I'm Going South." Most of Mr. Elliott's successes are sensational, but this one must be described as super-sensational. The "Sheffield Daily Independent" pays tribute to the original chocolate-coloured coon's great work in this number at the local Empire, where he scored personally as well as musically.

HAPPY "CREATIONS."

The Creations Production Company have an attractive show in "Creations," now touring the provinces with great success. We note press reference to the excellent work of Nat Goulding in "Big Brother" and Lena Lloyd in "Bebe." Incidentally, Pearl Dee tells us that she is going to add "More" to the list of good Feldman numbers in the "Creations" production.

FELDMANISM—THE NO RISK POLICY.

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